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ABSTRACT

Children's own stories and drawings as well as data on children's choices for reading material were analyzed by race, sex, and age for preferences in settings, actors, and need representation. Books for children chosen by literary critics and by persons who buy books for children were also analyzed for what children and adults look for in these books in terms of settings, actors, and needs. Children's creative writing and children's and adults' book choices were compared to ascertain similarities and differences in depiction of social behavior. The children in the study were 540 first, third, and fifth graders in six racially integrated schools in New Orleans. Many of their stories and drawings are included. Appendices contain lists of book choices of children and for children, adult reviewer book choices for children in 1971-1972, best-selling children's books for 1971-1972, and a comparison of early American, modern Russian, and Chinese books for children. (BRT)

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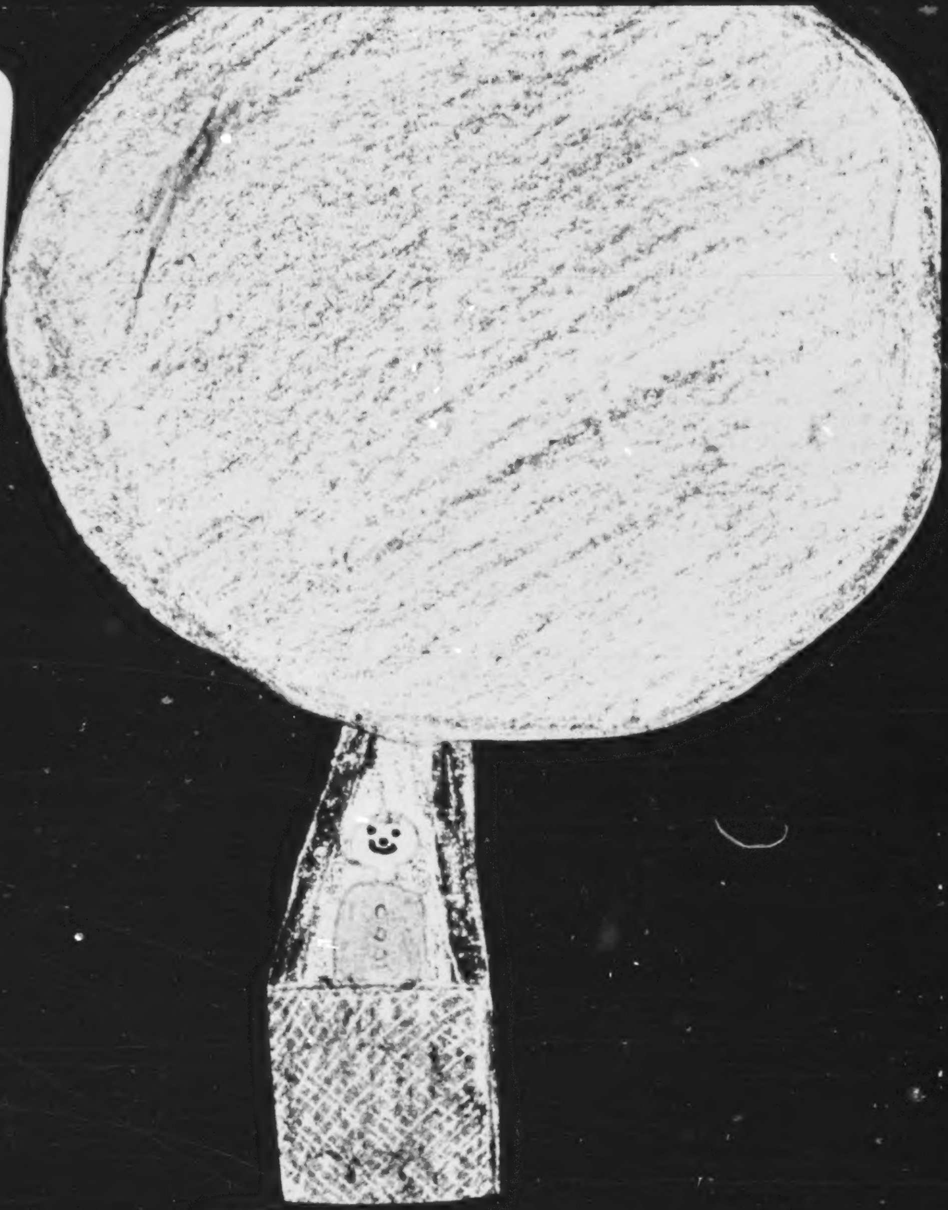
A Child's World

As seen in his stories and drawings

National Institute of Mental Health



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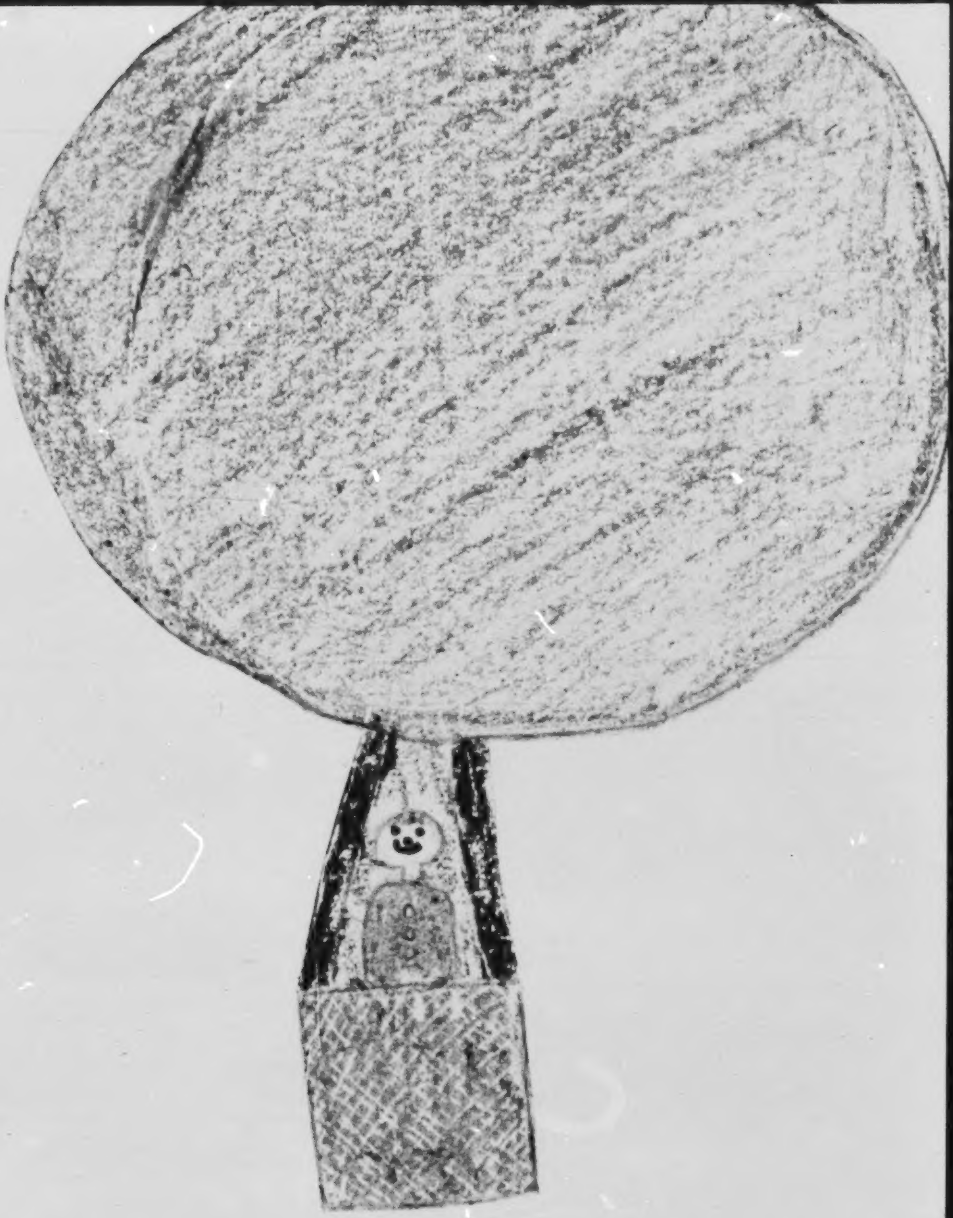
As seen in his stories and drawings

by
Mary Lystad



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They believe in magic, and they have some worries. But they are glad to be alive. The children's choices of their own favorite books also reflect their delight in animated expression of life. It is up to us to sustain the interests of children, to encourage them to explore and question, to do and be. By such means will we enrich their lives and ours. By such means will we ensure society's future.

Numerous individuals contributed to the construction of this work. I want first to thank the children who gave to me freely, joyously, impishly, their stories and drawings, their lists of favorite books. The children's responses comprise the basic data analyzed here. Some of the stories and drawings are reproduced in full, to afford the reader the same kind of delight and excitement that I received in my initial review of them. I wish the children knew that I still have their works—in a *Kellogg's Bran Buds* carton next to my desk—to be picked up every once in a while and enjoyed again.

In addition I want to express my appreciation to the teachers and librarians who collected and transcribed the data and who discussed with me children's books, past, present, and future. Among these volunteers were Mses. Edna Bachrach, Mary Hanemann, Helen Mills, Jane Nalty, and Sister Louise Aimee, to each of whom special thanks are extended. Dr. Robert Lystad provided invaluable theoretical insights, cross-cultural perspective, and, yes, some very practical advice. To all of these people I am most grateful.

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Foreword

The young child faces a world of complexity and wonder. He has to sort out from the myriad stimuli offered him those which afford him meaning and order, survival and satisfaction. He has to grapple with the use of symbols to communicate with others and thereby, in a distinctly human way, to relate his life with the lives of others around him.

In this book children's early expressions of thoughts and fantasies about themselves, about other people, and about the world are explored. Stories and drawings of children [illegible] age 6 to 10 are analyzed to obtain patterns of self-expression and developmental growth. The findings are relevant to theoretical questions of human perceptual growth, for they show changes in the child's sociocultural perception over time. They are relevant to practical questions of educational programs, particularly reading programs in early grades, for they show where the child's interests lie, how these interests differ by social background of the child, how they differ from reading materials commonly offered to the child.

Insights into the child's world provide an effective basis for encouraging the child's interest in his larger society. Starting with where the child is now, he can be nurtured and involved in his social setting, so that one day he will develop on his own. In this way he will become the doer, the changer, the maker of an adult world; in this way his life will have meaning for him. And this, of course, is our goal in child mental health.

Bertram S. Brown, M.D.
Director
National Institute of Mental Health

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Preface

This book investigates children's stories and drawings, from first grade, when schoolwork in communications is still new, through fifth grade, when the mechanics have been learned and are almost automatic, when self-consciousness rears its uncertain head. The purpose of the study is threefold. First, it explores developmental patterns in the substantive content of children's free expressions—what they see and how they see it. Second, it explores differences in developmental patterns by race and sex, demographic characteristics of considerable importance in the formation of attitudes and values. Third, it explores differences between written expressions *by* children and written expressions *for* children at various age levels.

Chapter 1 discusses previous research on the development of social thought, on the relation of social thought to social status. It reviews past use of stories and drawings as indicators of psychosocial development and presents the research design of this particular study. Chapter 2 begins the analysis of the stories and drawings, focusing on the first-grade sample. Chapter 3 analyzes the third-grade sample, chapter 4 the fifth-grade sample. In chapter 5, developmental differences among the children in the various grades are discussed.

In chapter 6 a comparison is made between the stories by children and, respectively, (a) a selection of their own favorite books, by children in grades one, three, and five; (b) lists of outstanding new books for children, as picked by the editors of *The New York Times Book Review* and *The Washington Post Children's Book World*; and (c) best selling books for children. The concluding chapter, chapter 7, suggests needs for further research in the area of children's perceptions of themselves and their world and offers a set of social indicators for such study. It also discusses practical means of relating children's interests and children's reading fare.

Children must see the educational system and also the society at large as meaningful and challenging, if they are to become involved in it. And they must see this picture early, while they still pay attention, while they still care. The young children who provided the stories and drawings of this sample have a great deal of energy and spirit. A vitality resounds in the stories; a shining sun is often depicted in the drawings. The children are interested in *doing* things. They are curious about their environment.

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CHAPTER 1

When I Was a Child . . . I Thought as a Child

The research of Piaget and his associates (1926, 1932) demonstrates how a child's thoughts about himself and about his world develop from egocentrism to socially based concepts. Piaget, studying upper-middle-class Swiss children, measured the amount of their ego-centered and of their socialized language. He found that, after age 6, the amount of ego-centered language falls sharply. Its prevalence before then (45%) he attributes to two factors: First, the child under 6 or 8 does not have sustained social intercourse with others. He lives in a social world in which, strictly speaking, individual and social life are not differentiated. He prefers to work individually rather than in groups of even two. Second, the language used in the fundamental activity of the child, play, is one of gestures, movement, and mimicry as much as of words.

Piaget characterizes egocentric language as being language that the child uses without knowing to whom he is speaking or whether he is being listened to. He talks either for himself or for the pleasure of associating anyone who happens to be there with his activity of the moment. The talk is egocentric partly because the child speaks only about himself but also, more importantly, because he does not attempt to place himself at the point of view of his hearer. Anyone around will serve as an audience. The child asks for no more than apparent interest, though he has the illusion of being heard and understood. He feels no desire to influence his hearer nor to tell him anything. Piaget divides egocentric speech into three separate categories: (1) repetition, (2) monologue, (3) dual or collective monologue.

He divides socialized speech into several distinguishable categories: (1) adapted information, (2) criticism, (3) commands, requests and threats, (4) questions, and (5) answers. It is between the ages of 7 and 8, Piaget reports, that the desire to work with others manifests itself. It is at this age that egocentric talk loses some of its importance and that higher stages of conversation take place between children. Also at this age children begin to understand each other in spoken explanations as compared with nonspoken or gestural explanations. By the age of 10 or 11, both the child's reality base and his ability to communicate with others have increased in quantity and quality. He reaches outside of himself, both in terms of his interests and in terms of his relationship with others to achieve these interests.

The adult, even in his most personal and private pursuits, thinks socially. He continually has before him his collaborators or opponents, actual or eventual, members of his own profession to whom sooner or later he will announce the results of his labor. This mental picture is with him throughout his task; the task itself is socialized at almost every stage of its development. Adults, in other words, think socially even when alone; the child under 7 thinks egocentrically, even in the society of others.

Social thought is both fantasy-oriented as well as reality-oriented. Fantasy is defined by Freud (1911) as a mode of thought activity which is kept free from reality-testing and which remains subordinated to the pleasure principle. It begins in the games of children and later, in daydreaming and creative arts, abandons its dependence on real objects. Fantasy has adaptive value for mastery of reality. It allows the temporary filling of gaps between drives and sought-for opportunities for gratification—gaps owing to lack of knowledge of the world. Fantasy can, by connecting past and future, become the basis for realistic goals. In children's play, particularly in role play, fantasy serves furthermore the purpose of differentiation, definition, and integration of parts of the ego, particularly of identifications, roles, and skills, thus contributing to the gradual socialization of drives.

Murray (1947) emphasizes the importance of the study of fantasy. He cites psychoanalytic evidence that adult fantasies derive from infantile fantasies or from infantile impulses which have been inhibited. He feels that psychologists have not listened attentively enough to the fantasies of children and what they reflect. Goodenough (1949) makes a similar plea for data which are not forced into some preconceived mold. She feels that the sources of human conduct lie too far below the surface to be easily reached and sampled by the direct methods that we have been accustomed to employ in the measurement of abilities.

The present study of children's free expressions, which include both reality-oriented and fantasy-oriented works, provides clues as to how the children view themselves and what aspects of the larger world they relate to. Psychological factors such as the child's felt needs, perceived threats, and satisfaction of needs are explored. Social factors such as significant social institutions and type of social relationships carried on within the institutions are also explored.

Thought and Social Status

The early studies of social thought, using white, upper-middle-class samples, were followed by more broadly based studies using children from various racial, class, and ethnic groups. These studies have shown that a child's thoughts about the world are not independent of his social position in it. Children acquire race, class, and sex identification very early in life; these identifications color the way they feel about themselves and their world. Race identification cannot be easily separated from class identification. Those at the bottom, as Clark (1965), Coles (1967, 1972*a*, 1972*b*), Lewis (1965), Thomas (1967), and others have shown, know they are at the bottom, whether they be sharecroppers, migrant workers, or day laborers, of white, brown, or black skin color. Allport (1954), Dunlap (1968), Goodman (1964), Long (1970), and Werner (1968) have found that racial awareness begins among American children about the age of 4 and is well developed and internalized by the age of 6.

Morland (1966) has shown that preschool children, black and white, from the North and the South, show a preference for whites and identify with whites more than with blacks. He concludes that regardless of the region, the overall effect of United States society on preschool children is to develop in them a bias for whites. In then comparing American and Hong Kong Chinese children, he concludes (1970) that children of subordinate races tend to prefer and to identify with members of dominant races, while children of dominant races tend to prefer and to identify with members of their own race. Palmer and associates (1969) have shown that black children have a larger vocabulary related to skin colors and show more concern about them than do white children.

The first 6 years of life are important for the development of all social attitudes, though it is a mistake to regard early childhood as alone responsible. A prejudiced personality may be well underway by the age of 6 but by no means fully fashioned. Goodman (1964) and Stevenson (1958) found that by age 2 children are likely to begin to give evidence of consciousness of their own and other people's racial characteristics. By the age of 4 nearly all normal children will be at least minimally aware of the physical marks of race and many will have developed distinct in-group/out-group orientations. By age 7 or 8 many children arrive at a total rejection of minority groups, a characteristic which seems to reach its ethnocentric peak in early puberty. But as children grow older they normally lose this tendency toward total rejection and overgeneralization. By about 12, verbal rejection is likely to be replaced by the doubletalk customary among adults who profess no prejudice while in fact demonstrating it. Although prejudice toward blacks runs higher than toward other minorities, there is little doubt that prejudice tends to be generalized.

In addition to attitudes and values toward race and class, attitudes and values toward sex develop at an early age. Pitcher (1963) found that by age 2, and through ages 3 and 4, boys and girls have strikingly different interests and attitudes, which their parents steadily influence and strengthen. Sex roles, even at this early age, appear differentiated—women are seen as more indirect, illogical, circuitous in their thinking than men, while men's thinking is seen as more analytical, definite, precise, abstract, and direct. These differences were noted in the games children played, the stories they told, and the pictures they drew. Influence on children from parents was viewed as coming in two ways: (1) by subtle rewards and punishment, and (2) by encouraging a reproduction of the interests and behaviors of the same-sexed parent.

Hartley (1959) found that by 8 years children have explicit ideas about the respective assignment of specific behaviors to men and to women. Hartley reports that the influence of age or sex or role concepts was less decisive than the work status of the mother—children with working mothers and those with mothers not in the working force differed from each other in their concepts of sex-appropriate behavior more than either group differed from an adult sample. The girls seemed to accept for themselves the role-behaviors they perceived as characteristic of women.

Girls and boys have different views of the larger world. Zeligs (1968) reports that, for boys, attitudes toward social relationships, self-image, identity, character, and religion were concrete reflections of social standards and cultural values. A great variety of hobbies and interests were expressed. For girls, friends were most important; social interests and attitudes also reflect general sociocultural stereotypes.

Clausen (1968) presents an overview of recent research on the ways in which the sociocultural environment influences the rearing of children and their behavioral repertoire. He concludes that, as the child's social world widens to include not only relatives but playmates and adults to whom he is not related, he learns to make assessments of others and to gear his behaviors in terms of situational and contextual requirements. At each level, often differentially for each sex, the child is subject to changing expectations, redefinitions of appropriate behavior, new freedoms, and new restrictions. In each group to which he belongs, the norms of the group influence the direction of the child's striving and shape his image of himself. In this present study, children's stories and drawngs are looked at both from the point of the view of the child's objective race and sex position and the point of view of his subjective perception of race and sex differentials.

Stories and Drawings as Indicators of Thought Processes, Attitudes, and Values

Stories and drawings have been used previously in various types of analyses of children's thoughts, attitudes, and values. They have an advantage over other projective techniques in that they involve a more natural task situation, one that children are familiar with and enjoy, and yet one which still involves free expression. Such materials have been used to study five distinct research problems.

One research problem is psychological diagnosis. Elkisch (1960) found that form analysis of free art expression appears to be significantly discriminative regarding children's ability for adjustment, their ego status, and fixations on earlier states in their psychosexual development. Gardner (1972) found that asking a child to tell a story is a very useful way of finding out about neurotic problems and personality disorders, particularly if the child is between the ages of 4½ years and puberty.

A second research problem is development of thought and language structure and includes the work of Menyuk (1969), Piaget (1926, 1932), Pitcher (1963) and others. Those involved in this research area are interested in the learning and perceptual stages through which a human passes before he reaches adulthood. Such information is crucial for the establishment of intervention programs when normal intellectual growth is not taking place.

A third research problem is awareness of self. Gellert (1968), using a draw-a-person task, confirmed the hypothesis that children's awareness of their own bodily attributes is more articulate and accurate than their conception of those of the opposite sex. Miles (1972) used children's drawings to ascertain their understanding and interpretation of their own conception and birth. Joseph (1969) used stories of deprived high school children to ascertain self-image and to document their arduous struggles to find dignity and self-respect.

A fourth line of research concerns awareness of a social world. Mirthes (1971), Weiner (1971), and others have shown, particularly in the works of high school children, how considered and astute are the children's perceptions of their society, its strengths and its weaknesses. A fifth and related line of research concerns social change. Gondor (1970), studying children's drawings in this country, found that the drawings show new concepts of human behavior related to scientific and technical achievements. Lystad (1960*a*, 1960*b*, 1970), analyzing stories and drawings in three rapidly modernizing African societies, found that adolescents in democratic societies with freedom of choice expressed more positive feelings for the future than did those in autocratic societies in which there were few freedoms for the individual.

Related to these research problems involving stories and drawings by children are research studies of stories written for children, from which children learn attitudes and values of an adult population. These studies have been primarily concerned with stories children must read—i.e., beginner reader texts. The most comprehensive series of studies of this nature is reported by Zimet and associates (1971). These researchers began their exploration on the hunch that the failure of emotionally disturbed young boys to learn to read was related to a lack of interest in and appropriateness of the subject matter of beginner reading texts. The researchers, who included psychiatrists and educators, then took a long look at the relevance of these educational materials with regard to a number of psychosocial factors. They found that beginner readers published before the 1960s focused on activities more characteristic of girls than of boys. Quiet play was reinforced. Furthermore, activities preferred by boys ended in failure more frequently than those preferred by girls. The authors concluded that beginner texts represented a striking divergence from the realities of community, family, and child life and from what is known about child development. Suburban settings accounted for 38% of the stories, rural 20%, urban 1%; the remainder of the stories were unclear as to setting (1970 census breakdown on population: 28% 100,000 population or more; 45% under 100,000 and over 2,500; 27% under 2,500 [U.S. Bureau of Census 1971]). The assumption underlying all of the research is that reading textbooks whose content has little interest, appeal, or meaning for the child will inhibit his learning to read.

The actual reading interests of children were also studied by Zimet and associates, using library-book selections of first-grade students. The reading interests coincided with developmental variables of children that age. It was found that pranks themes were preferred over pollyanna themes, peer interaction over parent-child interaction. There was a general preference for humor, fantasy, animals, nature, and science, categories not well represented in preprimer and primer stories. The opinion reached by the authors was that content is of crucial significance in the process of learning to read and that interest and relevance are significant content variables. The primer sample routinely presents a green lawn, white picket fence, and stereotyped suburban environment. The library sample provides a much richer collection of environmental settings.

The authors then turn to a very important question in children's books—the depiction of racial and ethnic minorities. Whereas now more blacks are depicted in stories, close examination shows that the black family is depicted in a happy, stable, white suburban neighborhood setting. Furthermore, stories using ethnic categories more often than not are unsuccessful rather than successful in achieving their goals. It is suggested that what is needed is a book written from stories by the children of Harlem, about a real child in Harlem who experiences some kind of success.

In examining persons other than white, Anglo-Saxon Protestants in multiethnic first readers, the authors found that, as with the inclusion of blacks, the inclusion of ethnic groups other than white Anglo-Saxon in no way implies that the environmental setting of the stories is in any way different from that of the traditional, all-white, suburban-rural series. The authors point out further that it is not only the black, or other minority groups, who are neglected in traditional readers. Children from large families, or one-parent homes, children who wear glasses, who are short, tall, slim, or stocky, are also neglected.

Finally, Zimet and her colleagues discuss a psychological need not fulfilled in the stories—the presentation of aggression. Although the existence of man's aggressiveness has been well documented in the behavioral sciences, stories in first- and third-grade reading textbooks infrequently present aggression themes. When they do, they give the impression that aggression is a deplorable impulse experienced only by animals, supernatural creatures, and villainous children or adults, not an integral part of man's life capable of use in constructive as well as destructive ways. Aggression was the most often punished of all forms of behavior found in the reading textbooks. By dealing with aggressive drives directly, the authors explain, the child-reader would better understand both the direction these drives can take him and the direction he can take them. To this extent, the reading text would be fulfilling its function as a medium of acculturation.

The importance of these content failures of beginner reading textbooks is underscored by the authors in the argument that a child's *not reading* is his first step in alienation from the society in which he lives. Both the fantasy and reality of children's lives are full and rich, compared with the pallid scenes and words found in the beginner reading texts. The inclusion of the physical, emotional, cognitive, and aesthetic here and now of their world would help bridge the gap between process and purpose in reading instruction. In the particular study to be discussed here, children's own views of the world, as seen from their stories and drawings, are compared with views of the world presented in books children select to read, books critics recommend they read, books adults buy for them to read.

Research Design

The hypotheses to be studied here are primarily concerned with the kinds of social interests and behavior expressed by children of different age levels. The hypotheses are tested for the sample as a whole and for sex and race subgroups within the sample. Both the child's own stories and drawings and his preferences for reading material serve as sources of data. The first hypothesis refers to the parameters of the child's social world: the older the child, the more interested he is in reality-oriented, matter-of-fact settings away from the home; the older the child, the more interested he is in human actors who are not family members, who are of different social characteristics from his own and whose interpersonal relationships exhibit a wider range of affect, behavior, and social thought.

The second hypothesis refers to the needs of the child: the older the child, the more he needs to be independent and to show achievement, the less he encounters problems in satisfying these needs; the older the child, the more he directs his activities to social institutions outside of the family and exhibits behavior which is rational, nonintimate, group-oriented, nonhierarchical, and self-directed. The third hypothesis refers to the satisfaction of needs: the older the child, the more he is able to satisfy his social needs by himself and the more confidence he shows in himself and his world.

The major categories of analyses for both stories and drawings of the children, and stories for children, are as follows:

1. Setting
   a. Type of orientation (reality, fantasy)
   b. Treatment of subject (matter-of-fact, humorous)
   c. Characteristics of locale (urban; suburban; rural; near water: sea, lake, ocean; forest; space)
   d. Locale in relation to main character of the work (his home, school, or work; community, town, city; outside of his community, town, city, but still earthbound; in space)
2. Actors
   a. Type of actor (human, animal, supernatural being, inanimate object)
   b. Type of human involvement (child and parent, sibling, family; child and other adults; child and other children; child alone; adult alone or with other adults)
   c. Racial or ethnic characteristics of humans (whites only, blacks only, other special groups only, combination of racial and ethnic groups with and without status differentials between the groups)
   d. Type of animal involvement (pets, zoo or park or circus animals, predators, domesticated rural animals)
   e. Type of supernatural involved (the good guys: God, Santa Claus; the bad guys: witches, ghosts, vampires)

- f. Main character (child himself, other child, adult, animal, supernatural being, inanimate object)
- g. Affect shown among characters (positive, both positive and negative, negative)
- h. Complexity of main figure (acts as a whole, shows ambivalence or the interaction of one or more internal processes)
- i. Activity of main figure (main figure shows action only, action and thought, thought only)

3. Needs of human actors
   - a. Basic human needs (physiological; safety; love of people, love of animals; independence and freedom; achievement and strength)[1]
   - b. Problems in solving needs (physical threats, psychological threats)
   - c. Life passages (birth, puberty, marriage, old age, death)
   - d. Needs in relation to self (concern with self alone, self and others, others alone)
4. How needs are satisfied
   - a. Social institutions involved (political, economic, leisure, familial, religious, educational)
   - b. Cognitive relationship between actors[2] (rational, irrational)
   - c. Affective relationship between actors (intimate, apart)
   - d. Goal orientation relationship between actors (individual goals, group goals)
   - e. Stratification relationship between actors (hierarchical, nonhierarchical)
   - f. Manner in which needs are met (through self-direction and innovation of actor, through conformity to norms of actor)
   - g. Sex-related activity in solving needs (girl-orientation; boy-orientation; girl- and boy-orientation; no sex-orientation)
   - h. Age-related activity in solving needs (child acts as child, child acts as adult, adult acts as adult, adult acts as child)
5. Satisfaction of Needs
   - a. Satisfactions (success in obtaining satisfactions because of the efforts of the main character himself, of others who help him; failure to obtain satisfactions because of inadequacy of main character, inadequacy of those helping him)
   - b. View of self (positive, both positive and negative, negative)
   - c. View of people's capabilities in the world (people control their own lives, their lives are controlled by other people or forces)
   - d. View of world in general (friendly, uncertain, hostile)

The categories described above—setting, actors, needs of actors, how human needs are satisfied, satisfaction of needs—are used in analyzing two types of data: (1) stories and drawings by children, (2) stories for children. The sample of works by children includes stories and drawings from all first, third, and fifth grade children in six different racially integrated schools of New Orleans. A total of 540 children contributed material in the spring of 1970. The demographic characteristics of this sample are as follows:

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[1] The list of needs was adapted from Maslow's (1954) list of basic human needs. Maslow's category of "love" was subdivided into love of people, love of animals; his category of "esteem" was subdivided into independence and freedom, achievement and strength. The "self-actualization" category was omitted because it was considered too advanced for use with these age groups.

[2] Four basic aspects of social relationships are discussed here—cognitive, affective, goal-orientation, and stratification; these aspects were adapted from Levy's (1952) scheme for the analysis of any social relationships. Two other basic aspects of social relationships mentioned by Levy which are not used here are the membership criteria aspect and the substantive definition aspect; they are omitted because the data provided in the stories are insufficient to differentiate the subcategories.

	Grade 1 %	Grade 3 %	Grade 5 %
Male	49	44	47
Female	51	56	53
White	62	70	63
Black	38	30	37

The socioeconomic status of the white children is largely middle class—approximately 15% attend private schools; the great majority live in single-family white residential areas. The socio-economic status of the blacks is primarily lower class; a handful attend private schools, approximately 70% live in low-income housing projects or segregated slum housing. Racial differences of this sample then reflect socio-economic differences; because of the paucity of middle-class blacks in the group, a further analysis of the material by social class statuses of the white and black children is not undertaken.

First-grade children were asked, "Tell me a story," and the story was taken down in shorthand by an adult (usually a teacher from another class). Repeats of old stories, like *Cinderella*, were gently rejected in favor of original stories; the child was told in this case, "No, I'd like a story of your very own." The third- and fifth-graders were instructed by their teachers in the classroom:

Make up a story of your own. It can be a story about anything at all. You will not be graded on these stories—they are just for fun.

Children from all grades were directed at another time by their teachers:

Draw a picture. It can be a picture of anything you wish. Give a title to your picture at the bottom of the page—if you have trouble spelling the words in the title, I will help you.

The analysis of works *for* children includes three samples. The sample of children's favorite stories was obtained in the spring of 1972 from all children (N=100) in the first, third, and fifth grade classes of a largely white public school in the suburbs of Washington, D.C. The sample of recommended new books for children came from *The New York Times Book Review* and *The Washington Post Children's Book World* lists of 1971 and 1972. The children's best sellers sample came from reports obtained from more than 125 bookstores in 64 communities of the United States, as reported to *The New York Times* in 1971 and again in 1972.

In the ensuing chapters, the stories and drawings by children are first analyzed independently and then they are analyzed in relation to the materials written for children. A select group of the actual stories and drawings created by children in the New Orleans sample are presented along with the analysis. They may be enjoyed in and of themselves, for they are clear and colorful reflections of the spirit and the vision of their young creators.

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CHAPTER 2

I Like Fun

Stories and Drawings by First-Graders

The first-grader, at age 6, is in a period of transition.[1] Gesell and Ilg (1946) write that fundamental changes are occurring to him physiologically and psychologically. His milk teeth are shedding and first permanent molars appear. Neuromotor development takes place, and eye-hand coordination becomes more important. The child seems more aware of his hand as a tool, and he experiments with it as such. He touches, handles, and explores all kinds of materials.

The emotional reactions of the 6-year-old reflect the state of his organism and also its sensitiveness to his environment. He vacillates, goes to extremes, is inconsistent. He has difficulty in making a ready distinction between two-way possibilities—and this is true not only of emotional and ethical situations but also of writing. In early efforts to print letters of the alphabet he often reverses them.

Life is charged with alternatives for all persons; the 6-year-old is in a phase of development where these alternatives crowd upon him very fast. He has to intermediate between contraries that he does not always comprehend. When he does something, he may be called "bad"—but he does not have a clear understanding of what is bad or why it is bad. He is not fully oriented; he lacks command of both motor impulses and interpersonal relationships.

At age 6, furthermore, the child is adjusting to two worlds, the world of home and the world of school. His emotional anchor remains in the home, but he has to acquire some emotional ties to the school. Interrelating home and school is important to the 6-year-old and he brings many things from home to school: stuffed animals, bugs, shells, books. The bulk of the child's waking day is spent at school, with books, blackboards, attendance records, and rules. School is no longer looked on as play, as in preschool situations, but as work and as responsibility.

Gesell and Ilg note behavior patterns in three areas of learning which reflect the 6-year-old's distinctive psychology. First, there is a burst of activity in the language arts. The first-grader often speaks with vehemence and aggressiveness. He enjoys using big words. His drawings are becoming more realistic—he renders the leg of a man in two strokes rather than one, to represent a second dimension. He can usually print most of the alphabet and numbers from 1 to 12 or 20, although with frequent reversals and irregularities. A few children can read. But for the majority the reading interest is that of listening—the first grader likes to be read to. He also likes to read the titles of labels and is beginning to explore comics and picture books.

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[1] The following description of psychological development is taken largely from the Gesell and Ilg (1946) profile of the 6-year-old, with updated material on the child in a present-day setting. Gesell and Ilg's work, like that of Piaget, is based primarily on observation of upper-middle-class, white children; it is useful for outlining general developmental trends, though still to be determined is the applicability of such trends among various social groups.

Second, the first-grader is advancing in the sciences, learning about mathematics. He is interested in simple measurements, using ruler, tape, yardstick, quart, and spoon. Through care of pets, plants, and flowers, both at home and at school, he acquires elementary notions of natural science—growth, nutrition, cleanliness, weather, seasons. The everyday experiences of going to school give him knowledge of elementary social sciences—relationships between home, school, and community. Through the medium of television, in the home and the school, he is becoming increasingly acquainted with various physical and social aspects of the larger world outside of his own immediate experience.

Third, the first-grader is learning about personal-social participation. He is eager to participate with others. Groupings are often of twosomes and shift frequently. There is a great deal of exclusion of a third child by two others and concern about *who* friends are playing with. Sex differences in choice of play are becoming more defined. In gross motor and imaginative play both sexes, however, find a common meeting ground.

First-graders engage in social participation vicariously through the medium of television. They view television about 3 hours a day, about one-half of the time they spend in school (Lyle and Hoffman 1972). Their watching is usually selective; they prefer family shows and comedy series, which often depict superhuman characters. There is a strong sex difference in viewing preference, with boys choosing more action programs (usually with strong male characters) and girls choosing more family situations (in which women either predominate or have coequal status with their male lead). There is a racial difference among selections, with blacks choosing situation comedies more often than whites.

The terrific newness and incompleteness of behavior patterns at age 6 are seen in a marked increase of fear responses. Gesell and Ilg mention fear of big dogs and wild animals, fear of thunder, rain, wind, and fire. Imaginary people—witches and ghosts—are feared by 6-year-olds who compulsively grapple with these creatures in dramatized play. Human beings are also feared—the man under the bed, the man in the woods, the deformed person. Injury to the body is yet another fear, which abates later when the child is able to take care of his own minor injuries.

The 6-year-old is the center of his own universe. He wants and needs to be first among his reference group, to be loved the most, to be praised, to win. He believes that his way of doing things is right, and he wants others to do things his way as well. He does not lose gracefully or accept criticism easily. He wants to be good rather than bad, especially if it does not take too much effort. He wants to be good because being good assures his emotional closeness with his mother and others nearby who are very important to him.

Analysis of Stories and Drawings

THE SETTING

The settings for the stories and drawings from our first-grade sample (N=146) are for the most part reality-oriented rather than fantasy-oriented. They are also matter-of-fact rather than humorous in intent. They involve characters and situations entirely possible in the real world, usually taken directly from the child's own day-to-day experiences. Gesell and Ilg have pointed out that the 6-year-old is the center of his own universe; the 6-year-olds of this sample like to describe this universe, often putting themselves explicitly in center stage. Approximately 78% of the stories and 92% of the drawings are of this nature. The remaining fantasy-oriented works involve supernatural beings with extraordinary powers over people or wild animals that talk or dolls that walk.

Most of the stories and drawings which show a specific geographic location use an urban location. A minority are set in a rural area or a forest or the seas or outer space. Location is usually related to the home and immediate environs of the main character (over 50% for both stories and drawings). Trips within the community—such as to the park or to the store—make up less than 20% of the settings, and trips further out—to a distant city or place—make up 30%. A small number of stories and drawings utilize settings in space, relating to exploration of the moon. Interest in settings differs by sex of the child, girls being more inclined to describe home environs than boys; it does not differ by race of the child.

THE ACTORS

The actors in the stories and the drawings are, in most cases, human beings. Human beings are shown principally interacting with one another; to a lesser extent they interact with animals; and occasionally they interact with supernatural beings. Flowers, trees, and inanimate objects are sometimes major characters, particularly in drawings, where the sun almost always shines peacefully down on them. Table 1 gives the frequency of types of actors in the children's works; this frequency does not vary by sex or race of the child.

In the stories, the human beings who interact with one another are primarily family members—children with parents, children with siblings (70%). Children relate to other children, adults, or animals much less frequently. Children alone or adults alone each account for less than 10% of the stories. In the drawings of humans, children are again predominant, less with their families (10%) than with other children (32%) or alone (40%). About 16% of the drawings show adults alone.

None of the stories involving human actors describes the actors in terms of racial or ethnic characteristics. The actors are neither black nor white, nor do they have a preponderance of French or Spanish or Italian names, even though the children who wrote them come from such diverse backgrounds. Concomitantly, among the drawings only two show black faces. Neither pride nor prejudice concerning racial and cultural ties is apparent in the works.

Half of the stories and a third of the drawings portray animal figures. In the stories, animals as pets are the most frequently mentioned. Tender stories of a child's affection for his pets, his desire to take care of them, his concern when they die or run away are given. Next in frequency are descriptions of animals in their own world—birds in the sky, rabbits in the fields, fish in the lakes. Captured animals, in the zoo or the circus, form the foci of a smaller number of stories which tell about trips in the city.

Table 1—Type of actors

	STORIES %	DRAWINGS %
ACTORS:		
Humans only	39	43
Humans and animals	42	16
Humans and supernatural beings	6	2
Animals only	9	19
Supernatural being only	3	1
Other: flowers, trees, inanimate objects	1	19

A few stories mention predators—lions and tigers and bears in the forest, in a fearsome context. In the drawings, domesticated rural animals are the most frequently represented. Also shown are pictures of pets—the child and his dog stand proudly in front of their home. Captured animals or predators appear infrequently in the drawings.

The supernatural beings in the stories and drawings fall into two general types, the good guys and the bad guys. The good guys are kind, generous, parent-like, such as God and Santa Claus. The bad guys are awesome individuals who threaten the child's physical safety and cause him nightmares, anxieties and bad feelings. They include ghosts, monsters, giants, vampires. In the stories there are three times as many good guys as bad guys; in the drawings only good guys are mentioned. The appearance of supernatural beings differs in the stories by race of the child-author, black children being more likely to depict them.

The major character in the stories is usually the child himself (66%), less frequently it is another child (12%), adults (10%), animals (11%), or supernatural beings (1%). In the drawings, children make up 46% of the main characters, adults 9%, animals 17%, supernatural beings 1%. About 27% of the drawings depict flowers, trees, or inanimate objects.

The characters in almost all the stories do show emotional affect. In 77% of the stories it is positive affect involving friendliness and concern for others—cooperative behavior. In some of the stories (17%) both positive and negative affect among characters are shown, and in a few stories (6%) characters show negative affect. Affect among characters in the stories varies by type of character, with human characters showing positive affect more often than animal or supernatural characters. Affect is only visible in a few of the drawings, and it is nearly always positive.

The characters in these children's works do not show a high degree of complexity. Ambivalence, doubt, hesitation are seldom portrayed. Instead, characters tend to act as a whole: they play with a friend or go to the zoo or ride their bikes. And they do these things without usually explaining the reasons for their choice of activity.

NEEDS OF ACTORS

The most frequently expressed psychological needs in the stories and drawings are those of independence and freedom, as exemplified in child play. Play is an important means by which children explore new ideas, try out social roles, develop as persons. Interest in and concentration upon such activity is shown vividly in the works of this sample of 6-year-olds. Also expressed in the stories and drawings to a significant degree are needs for safety, love, and achievement. Table 2 gives the frequency distribution of needs in both stories and drawings, by

Table 2—Needs of actors, by sex of the child author or artist

	STORIES		DRAWINGS	
	Boys %	Girls %	Boys %	Girls %
NEEDS:				
Physiological	0	7	14	0
Safety	14	18	7	4
Love of people	5	5	3	7
Love of animals	10	15	0	4
Independence and freedom	50	48	62	73
Achievement and strength	21	7	14	12

sex. In the stories, needs of actors differ significantly by sex, boys showing less need for physiological care and more need for achievement than girls; needs do not differ by race. They do differ by setting and by actor, reality settings and human actors correlating with more focus on independence and achievement needs and less on physiological and safety needs.

Only a minority of the children's works (37% of the stories, 2% of the drawings) mention problems which have to be solved before needs can be met. The problems that are evidenced are more often physiological (relating to physical illness, death) than psychological (relating to loss of love and affection). The occurrence of problems differs in the stories by setting, by actors, and by needs; reality settings, human actors, and independence and achievement needs being correlated with fewer problems.

The presentation of needs is usually shown in an ordinary day-to-day setting rather than an extraordinary setting of rites of passage. About one out of ten stories and drawings does discuss rites of passage, death being mentioned most often and birth next in frequency.

Needs show an interest in both self and others. The majority of main characters reach outward to include others in their play, adventure, and of course their love. This behavior varies by setting and by actor, with reality settings and human actors correlating with more interest in and concern for others.

HOW NEEDS ARE SATISFIED

In the stories, it is to the social institution of the family that the actors most often turn for satisfaction of their needs. The family acts together to achieve both individual and group goals either in or out of the home. Next in importance is the institution of leisure, which includes both family members and peer-group members interacting to achieve goals. In the drawings, leisure activity, with peer-group interaction, is of primary importance. Table 3 shows the major social institutions to which the actor turns in the pursuit of his needs, by main actor. The interest in institutions varies significantly in the stories and drawings by type of main actor and by occurrence of problems, child characters and absence of problems being associated with family-centered activity.

The political institution is represented by the character of fireman and policeman; the economic institution is represented by the scientist-astronaut. Religious activity is shown in terms of children going to church on Sunday. The educational institution is rarely mentioned with few descriptions given of children in school, even though stories and drawings were written in the school milieu.

Table 3—Social institution to which the actor turns in pursuit of his needs, by main actor

	STORIES		DRAWINGS	
	Child Actor %	Adult Actor %	Child Actor %	Adult Actor %
INSTITUTIONS:				
Political	0	24	2	29
Economic	1	50	2	28
Family	37	26	12	15
Family and leisure	43	0	0	0
Leisure	15	0	65	14
Religion	1	0	13	14
Education	3	0	6	0

In both stories and drawings human relationships are almost always rational rather than irrational: human actors define needs and set up logical methods for achieving them. In contrast animal relationships are more likely to be irrational, inappropriate means being used to satisfy desires.

Human relationships are also more often intimate than apart (in 88% of the stories and 84% of the drawings). People play together, go on trips together, love and comfort one another. Animals also tend to be intimate rather than apart, doing things together on an informal basis.

In the stories, half the relationships are oriented toward individual goals and half toward group goals for both human and animal actors. Goal orientations in the stories differ by the demographic characteristics of the sample—girls and whites being more group-oriented. In the drawings, one-third show individual orientation and two-thirds show group-orientation for human and animal actors.

Few of the stories or the drawings show human or animal characters in hierarchical relationships. In general, persons interact as equals without any status differentials. Status differentials are unnecessary for the satisfaction of needs.

Needs of human actors are pursued with self-direction. Rather than look to others for help, the actors try to fulfill their desires by themselves. Activities concerned with satisfying needs do not follow sharply differentiated sex roles. Boys and girls play together in interchangeable roles; men and women react in interchangeable roles, usually parental in nature.

Activities do differ by age-associated roles in the stories and drawings. The activities of child actors center around play and other roles free from responsibility. The activities of adult actors center around parenting, work, and other roles involving responsibility. In the few cases when a child actor does take on an adult role, social-psychological problems are usually involved. It is as if children take on adult responsibilities only in emergencies, in situations which are neither natural nor desirable. Ways in which needs are satisfied do not differ by sex or race of the child author/artist.

SATISFACTION OF NEEDS

Needs of actors are nearly always satisfied in the first-grade children's stories and drawings. In the stories, needs are fully satisfied in 88% of the cases, partially satisfied in 2% of the cases, and unsatisfied in 10% of the cases. In the drawings, needs are satisfied in all but 2% of the cases. Table 4 shows the satisfaction of needs, by type of person satisfying them.

Satisfaction of needs varies in the stories by several factors. Needs are more likely to be satisfied if the story has a reality base and human actors with positive affect, interested in independence or achievement. Needs are more likely to be satisfied if few problems are evidenced and if the approach to solving needs is rational and intimate.

Table 4—Satisfaction of needs, by type of person satisfying them

	STORIES %		DRAWINGS %	
SATISFACTION OF NEEDS:				
Rewards fully satisfied	88		98	
By work of main character		59		98
By work of others, adult		25		0
By work of others, children		4		0
Rewards partially satisfied	2		0	
Rewards unsatisfied	10		2	

In those works where the main characters express a self-image, in three out of four cases it is a positive self-image. The characters view themselves and other humans as the masters of their own fate, rather than as the victims of larger, more powerful forces.

Finally the majority of characters maintain a positive view of the world. With regard to the stories, 56% show the world as a friendly place, 33% show it as both friendly and hostile, 11% show it as a hostile place. With regard to the drawings, 92% depict the world as a friendly place, 1% depict it as both friendly and hostile, 7% depict it as a hostile place. These views vary by setting and by need, the more realistic settings and the more mature needs for independence and achievement relating to a brighter view of the world. Satisfaction of needs does not vary by sex or race of the child author-artist.

Summary

The 6-year-old child of this sample shows through his stories and drawings considerable interest in activities centered around the home. He shows interest in the relationships of family members with one another and he usually views himself as the center of activity, serving as the main character of his works. This 6-year-old does not show overt interest in racial or ethnic differences between persons. His characters are simple in construction—they are only generally outlined and they tend to act as a whole, without ambivalence, doubt, or hesitation.

The child's needs concentrate on independence and freedom, as exemplified in his very serious child play. The family group is looked to for satisfaction of needs, and satisfaction is pursued with rationality and self-direction. Satisfaction is in fact obtained, and the child reacts with a positive view of the world.

Gesell and Ilg write of the lack of command of interpersonal relationships at this age. What is found among this sample is great interest in interpersonal relationships, primarily within the family group. It is to the family unit that the child looks for experience and for self-confidence in social behavior. He may not yet have command of his social situation, but the child is working hard toward achieving this end.

The 6-year-old, as Gesell and Ilg point out, is intrigued by language arts. He is happy and well able to oblige with a bona fide story, complete with plot, characters, a beginning and an ending. His story is usually realistic, about something with which he is familiar. In terms of science, as Gesell and Ilg suggest, some elementary knowledge is apparent. The knowledge expressed in these works, of a biological and psychological nature, comes primarily from observations and care of pets at home rather than through school exercises.

Gesell and Ilg point out the interest of the 6-year-old in peer-group relations and the frequent shift in peer-group composition. In these stories and drawings, play is the most important activity evidenced; through play with other children or with family members the child explores, reaches out, practices role behavior to be carried on later among larger numbers of persons in more complex situations. Our 6-year-old may be just beginning in terms of social relationships, but his beginning is an auspicious one with positive implications for the future.

This general picture of course does not apply to all 6-year-olds in the sample. With regard to sex, boys differ from girls in their interest in setting, boys focussing on more settings out of the home than girls. Boys also differ from girls in their emphasis on need, boys being more achievement oriented than girls. Regarding race, there are no significant differences in the major areas under analysis.

Stories and Drawings

Selected stories, recorded as told by the children, and their drawings have been included in this section to point out the expressivity of the first-grade sample. The works were chosen not randomly but with particular regard for clarity of thought and depth of feeling. They are arranged in terms of needs discussed. Story 1, "My Loose Tooth," is concerned with physiological need. Stories 2, 3, and 4 deal with safety needs, in and out of the home. The need for love is shown in story 5, "A Man Didn't Have a Heart," and in stories 6, 7, and 8 about pets. Stories 9 through 18 show needs for independence and freedom; play activities are most frequently mentioned, travel outside of the city is also described. Finally, stories 19 and 20 are concerned with the need for achievement among child and among adult characters.

Drawing 1, "Spider," in black and white, shows a concern for safety. Quite different in feeling are the next two colorful and expansive drawings concerned with love and affection. Drawings 4 through 8 show interest in independence and freedom; the focus is on play and adventure of a spirited sort. Drawings 9 and 10 show achievement—one, "Making My First Holly Communion," relates to an important religious rite of passage for Catholic 6-year-olds; the other, "The Three Men That Went to the Moon," refers to perhaps the most venerated adult accomplishment of our time.

The children who produced these stories and drawings were all within a few months of their 6th birthdays. Their sex and race characteristics are as follows:

STORY	
1	girl, white
2	girl, white
3	boy, black
4	boy, black
5	girl, black
6	boy, white
7	girl, white
8	boy, black
9	girl, white
10	girl, black
11	boy, white
12	girl, white
13	girl, black
14	girl, black
15	girl, white
16	girl, black
17	girl, black
18	boy, black
19	boy, black
20	boy, white

DRAWING	
1	boy, white
2	boy, white
3	girl, white
4	girl, black
5	girl, white
6	boy, black
7	boy, black
8	girl, black
9	girl, white
10	boy, white

Story 1

My Loose Tooth

One day I felt my tooth. It was loose. The new tooth was in back of it. Then I said I'd better get it out. So I went to school and told my teacher Mrs. Williams to pull it out. She put a piece of Kleenex on my tooth and pulled. It came out and it didn't hurt. I put it in my book and took it home. I showed it to my friends and that night I put it under my pillow. The next morning the tooth was gone and one dollar was in its place.

Then my Mother took me to the dentist. He cleaned my teeth. A week later we went to the orthodontist, and he said, "Bring her back in the middle of July and if she doesn't lose two teeth in the bottom of her mouth, I will have to pull them." I can't get them out because they are not loose, so I suppose he's going to have to pull them.

Story 2

One night I was sleeping and on my balcony it looked like a burglar breaking in. He was going to kill me and take some money and take Mama and Daddy. He was going to take them to the bottom of the sea. That's all.

Story 3

Once there was a boy Jimmie who was real afraid of everything. Every time he'd go to sleep he'd have nightmares. There was a monster that had long claws and chased him all around the place. Jimmie ran around the house and the monster got tired and ran away. Jimmie was shaky and hollered out so loud he woke his Mother up. His Mother thought someone was in the house and woke up the Daddy and the Daddy got his gun and only saw that Jimmie was sleeping but his covers were off his bed.

Story 4

In the Forest

Once I was in the forest and I saw a big bear and I ran to my Mother home. She say, "Don't be afraid of that big bear; he wouldn't do you nothing." And I saw a lion jump in a tree, and an elephant picked up the tree and threw it away and the lion was on it, and the lion jumped off and the elephant was running after the lion, and then a whole pile of elephants was running after the one lion, and they had a leopard in the tree and the lion pushed the leopard off the tree. And the elephants pushed the tree down and the lion was running and couldn't catch him again.

Story 5

A Man Didn't Have a Heart

The man had no heart so he went all around looking for a heart and a little girl saw him and the little girl asked him why he didn't have a heart. So he felt bad and he went all over looking for a heart and somebody gave him a candy heart so he ate the heart. So he went and asked everybody if they had a heart, but nobody wanted to play with him when he told them he didn't have a heart. So he went and finally found a heart and then everybody wanted to play with him.

Story 6

My Dog With No Name

He's nice. My dog kills birds. He ate a bird. He scratched my bed and made a hole in it. He is a German shepherd. He is a big dog. He jumps on me. He scratches trees and breaks branches. He likes to play with me. He likes to bite. He likes to bite small plants; sometimes he eats plants. He likes to sniff you. He likes to get dirty. He likes to play with water. He likes to smash plants. He likes to scratch chairs. He likes to get into my booksack and scratch my books. He likes to knock down things. He likes to knock down lamps. He wakes me up by barking. He scratches. He likes to scratch furniture. He likes to sleep on the chair. He runs after birds.

Story 7

My Cat

I have a cat. He is fat. He eats a lot. I love him too. His name is Pernutsi and he has lived with us since I was 3. One day my Mother made a beautiful flower arrangement and Pernutsi knocked it down. He was trying to get the catnip in it. One night we heard this clatter. It was our hurricane lamps in the living room. Pernutsi and his friend had knocked them down. They had gotten in the house through the wide mail chute. I really own him because I clean his bed and his bowls and I feed him Friskies. But I share him with everybody. I do love him.

Story 8

My Dog Joker

I have a dog named Joker. My Momma bought him from somebody. I like to play ball with him. I roll it to him and he catches it in his mouth; then he brings it to me. Every time I call him he comes. When night comes he sleeps in a box at our house. Yesterday morning he woke up before me and jumped on my bed. I woke up and said, "What you're doing on my bed?" And he ran into the kitchen. I put some dog food from a can into a bowl and he had his breakfast while I ate cereal. I love him very much.

Story 9

I like to play with my friends, jump rope, play magic and play outside with Anne, Edie and Charlie. Sometimes Anne invites me over and we play games. Sometimes we play dress up and we wear high heels and long dresses and we swing. We go on the slides and the merry-go-round. We go out and pretend like we're in a wedding. Sometimes we like to look at the clouds. Sometimes we play the piano. Sometimes we chalk on the board. We pretend like we are talking in French.

Story 10

On Sunday morning I get up and sing songs. My two brothers are 13 and 8. Our Mother fixes our breakfast, then we get ready for 10 o'clock Mass. After Mass we go home and I take off my good dress and go out to play with my cousins and my friends. After a while my Mother calls me to come get dinner. After dinner sometimes we ride to the lake. I have so much fun that I like Sunday best of all.

Story 11

Things I like to Do

Sometimes I like to play ball. I like to rake things like leaves. Sometimes I like to cut the grass with my Father's lawn mower. Well, I like to just go around, either walk or ride my bike. Sometimes I do this with my friends. I like to fly kites because this is a lot of fun. I will play, go to my friend's house and play "I Guess" or play with blocks. We made things—some mud houses, castles. Sometimes I water my plants, when they're dried out.

Story 12

Once there was a little girl who met a little horse and said, "Hi, little horse." The horse said, "Hi." She said, "How can you talk?" The horse said, "I can talk when I drink lots of milk." The little girl said, "Let's walk down the road and see some other horses." They went down and saw a horse. The girl said, "Hi." The horse said nothing. They went some more, saw a farm and no horses, only chickens. They went some more, saw a farm and one horse. The girl said, "Hi." The horse said nothing. They went some more and saw houses, fields, and found a farm with lots of horses. Oh, so many horses, can they talk? She said, "Horses, please line up." The horses did and she said, "Hello." The first said, "Hello." She went on. The second said, "Hello." The third didn't answer. The fourth said, "Hello." The fifth—oh, boy, the last one—said, "Hello." The girl said, "Lots of horses can talk." She went to look for more; no more. How to get back? She went to the horses and said, "Where's your farm?" She asked the horse the way back. When she got home the Mother said, "Where have you been?" The girl said, "Looking for horses that talk." That's the end.

Story 13

My story is about Christmas. When I woke up in the morning I had a big beautiful bike and it was orange and yellow. I said, "Eric, Eric, come and see. I have a beautiful bike. I will share it with you. But first I have to teach you how to ride." I'm 7 years old and Eric is only 6. I don't want Eric to break it up because it is my first time riding. Eric said, "I won't break it up." "OK, I will let you ride it every day when we come home from school." Eric got a new truck and a train and a station wagon. He said, "I will let you play with my toys because you let me ride your bike." Eric and his friend John and I helped Momma fix the Christmas dinner. We had roast and potatoes and corn and rice and ice cream. After dinner we went out and played with our presents. John said he had a good time with the toys. Then night came and we played a little longer. Then we went to bed.

Story 14

Our Picnic

One day I was in kindergarten and we all went on a picnic in City Park. Our teacher gave us some bread and some punch and water. We played on the swings and then we went on the train and then we came back and had some more punch and bread. Then we got on the bus and rode back to school.

Story 15

Across the Lake

One day my Mommie, my Daddy, my three sisters, my brother and I went to the beach across the lake for the weekend. We stayed at our friend's house. When we got there we unpacked our stuff and put it in the drawers. Then we went out and played on the beach. I found a big shell and when I put it to *my ear* I could hear the sound of water. Then we got in a boat and went out to where it was deep and jumped off and swam. Then we went back and put on our clothes and ate dinner. Then we watched TV. The next morning real early we went swimming again. We found more sea shells. Then we went riding in the boat again. We made a whole big square of sand castles. Then we went back and played with the toys. I liked the swimming best of all.

Story 16

One time I went on a trip to Texas with my Mother and my sister on a bus with my Mother's club members. The bus was late and some of the people were so mad. But when the bus came everybody was happy. We rode all day and slept in the bus seats that night. We took our food with us. When we got to Texas we went to Six Flags over Texas. There were lots of rides. I think I liked the train ride best. After we went on the rides we packed our clothes and got on the bus. The driver wasn't very good because he drove the wrong way on a one way street. All the people were fussing.

Story 17

My Plane Ride

One day I went on a trip with my uncle. We got on an airplane to go to California to visit my Grandmother and my Grandfather and my uncles. On the plane a lady came and gave us some food. She gave us pork chops, green peas, some carrots, and a cold drink. I looked out the window and saw white clouds and blue clouds. We had to change planes and we were the first people in the second plane. We sat right behind the pilot. I was still sitting by the window because I beat my uncle in. Then I got a drink and my uncle got a cup of coffee. When he came back, I wasn't there. I was in the bathroom, and my uncle asked the pilot where I was. The pilot said, "at the bathroom." Then my uncle got up and came back with some doughnuts and coffee. When he came back I wasn't there because I went to get some coffee too. Then I gave him the coffee and he gave me the doughnuts. When we got to California, I was asleep and he carried me off the plane.

Story 18

Boats

A boy named Jack likes boats. They're fun to ride on, but not safe to live from a boat. You have to be in a certain place on the boat to dive off the boat. To live you must have special equipment—special oxygen to stay long in the water, if you leave the boat. To go in deep water or high waves the boat has to be special. Motor boats can ride over the high waves. If you want to go over very high waves the boat has to have a special kind of motor to go over the waves. My Father took me in boats and I got the HANG of it.

Story 19

Patrol Boy

I want to be a patrol boy because a cousin of mine is. I want to stay on walkways and streets, to stop people from running and pushing. When on the street I could help children across the street. I like to go to meetings to learn about what patrol boys do: watch cars, help children cross streets. I'd like to walk home but I come to school in a car. Later when I grow up I want to be a policeman to stop traffic, to give people tickets, to stop people from racing, to tell children to watch street lights, not to cross in the middle of the street.

Story 20

Firemen

Once upon a time there was a fireman and he went to put out fires. And he tried to put out fires and almost got caught in the fire. Every day he goes on the engine to put out fires, but he gets there too late. The house gets burnt up and there is like charcoal all over the place because it's burnt up. It's made of straw and the fireman's truck engine gets burnt up and the gas station man comes to fix them up and the fireman never, never gets his engine burnt up again, cause he gets a new engine. The fireman quits being a fireman because he got fired cause his engine got burned up.

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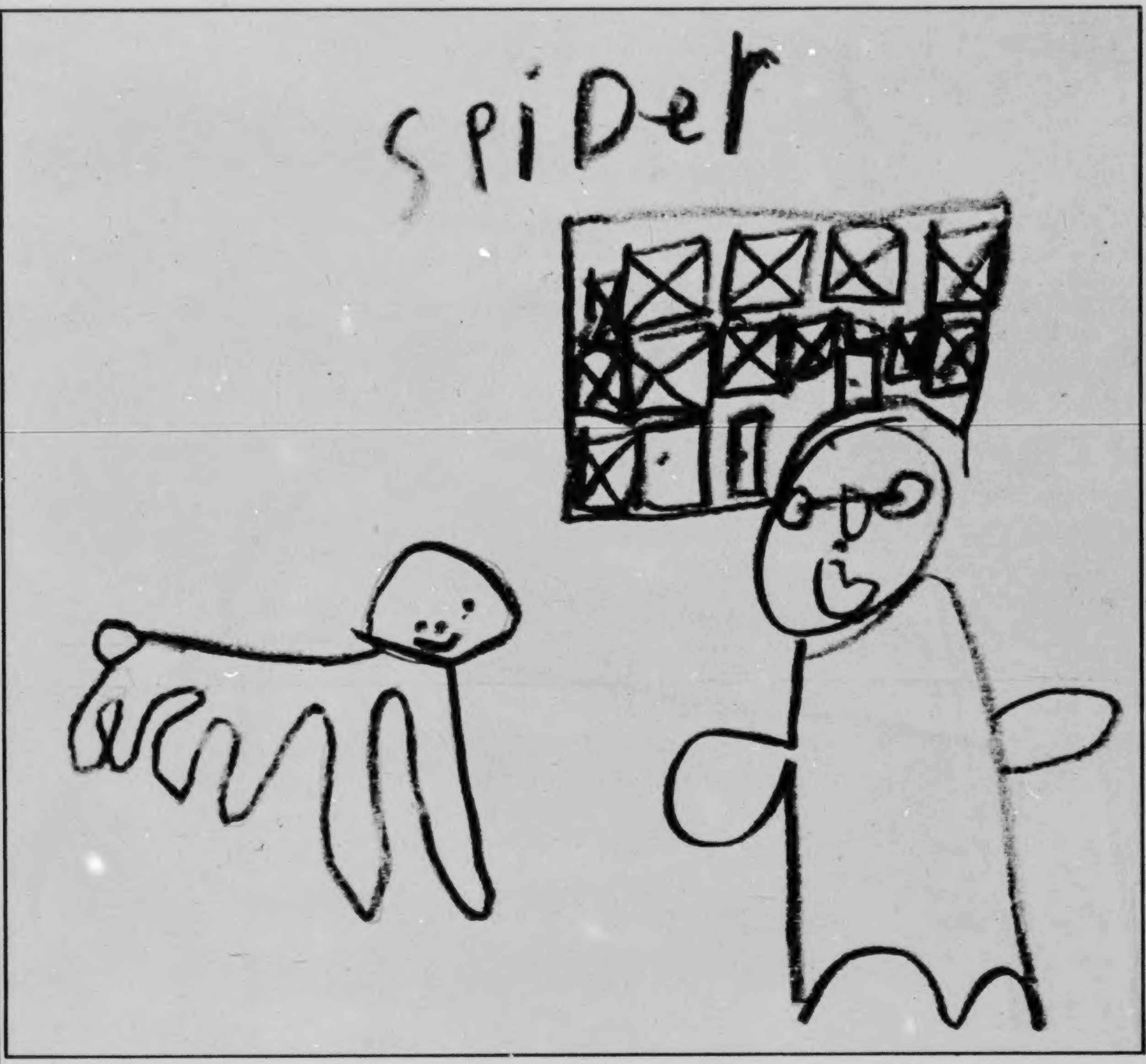
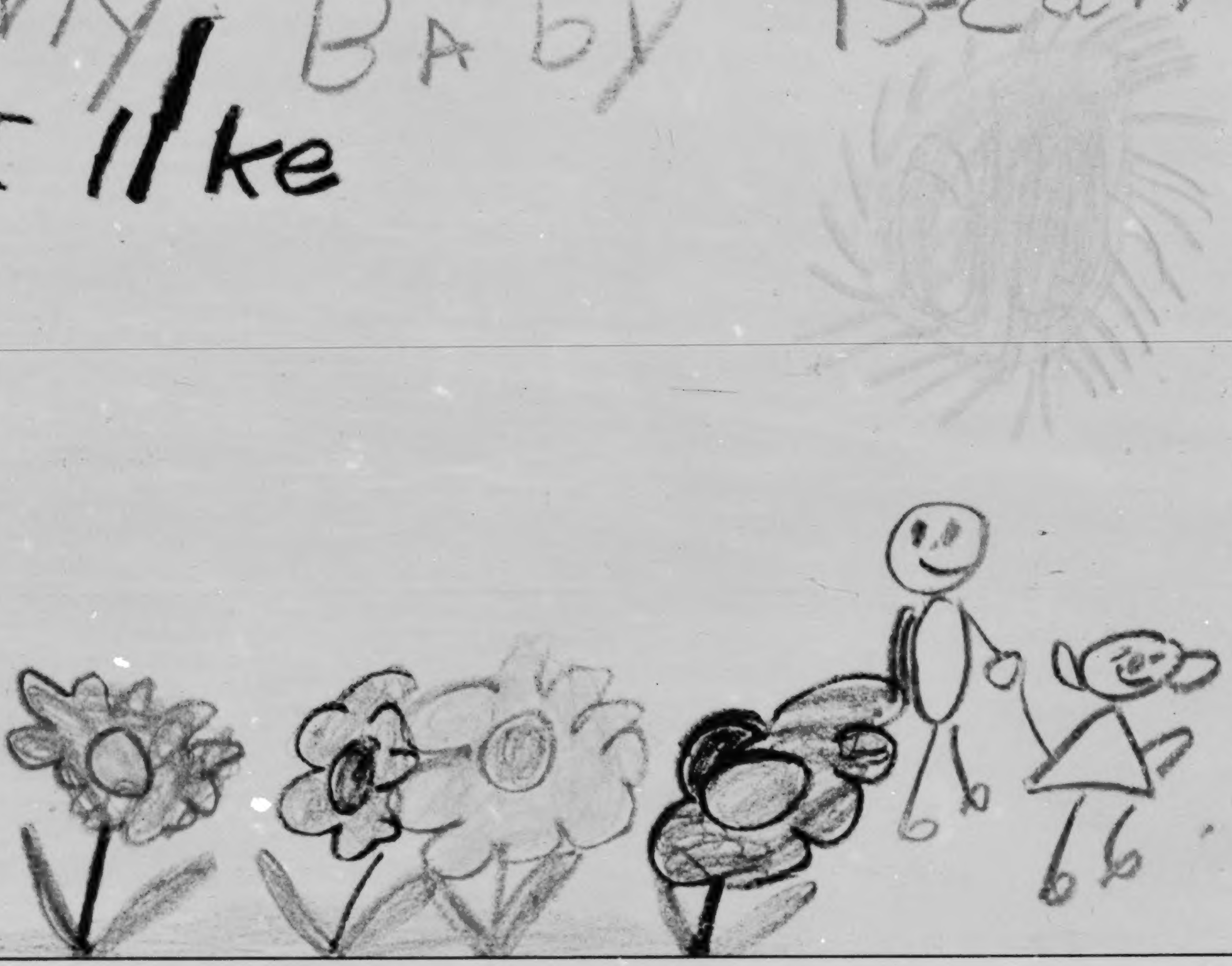


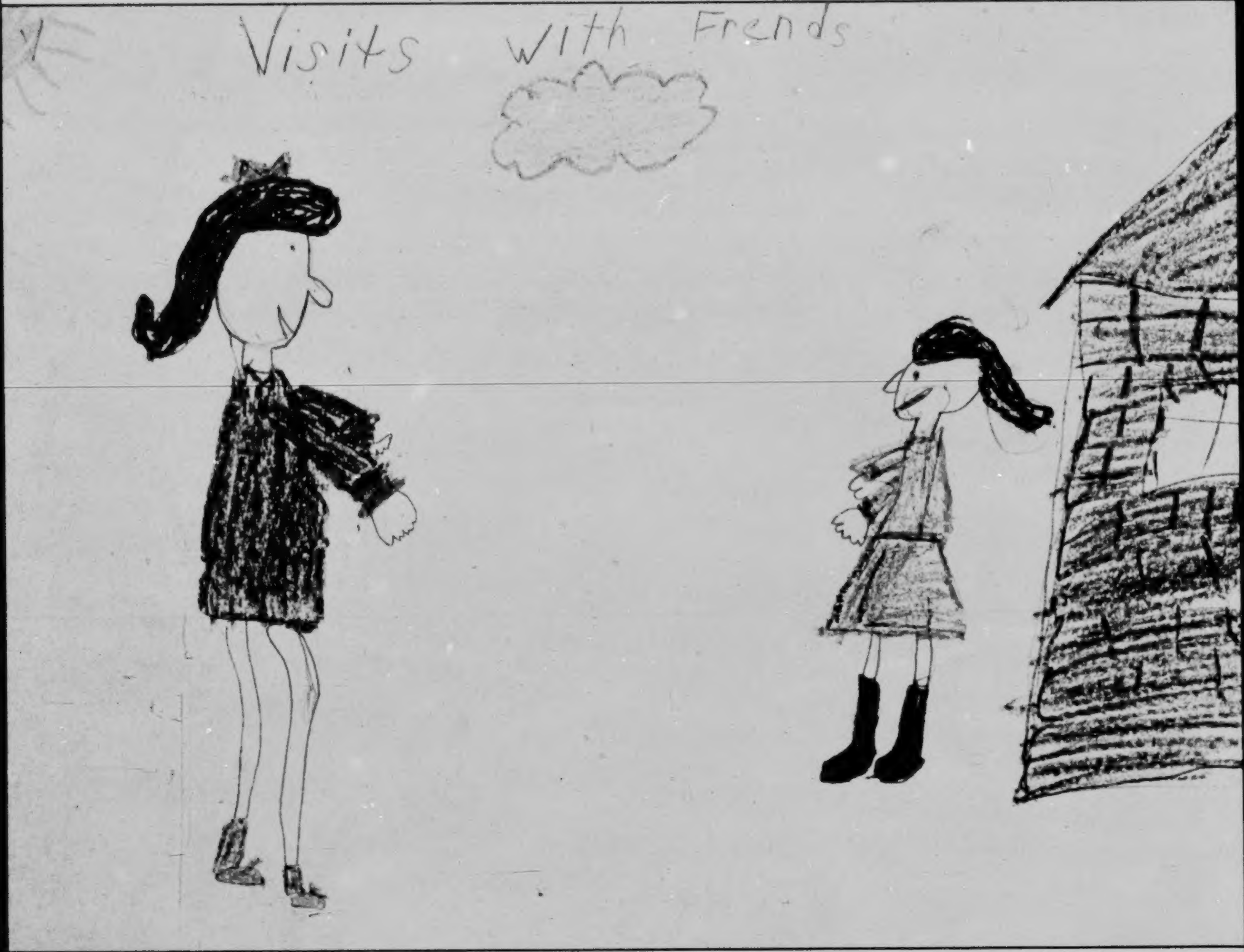
Drawing 1

my Baby is-came

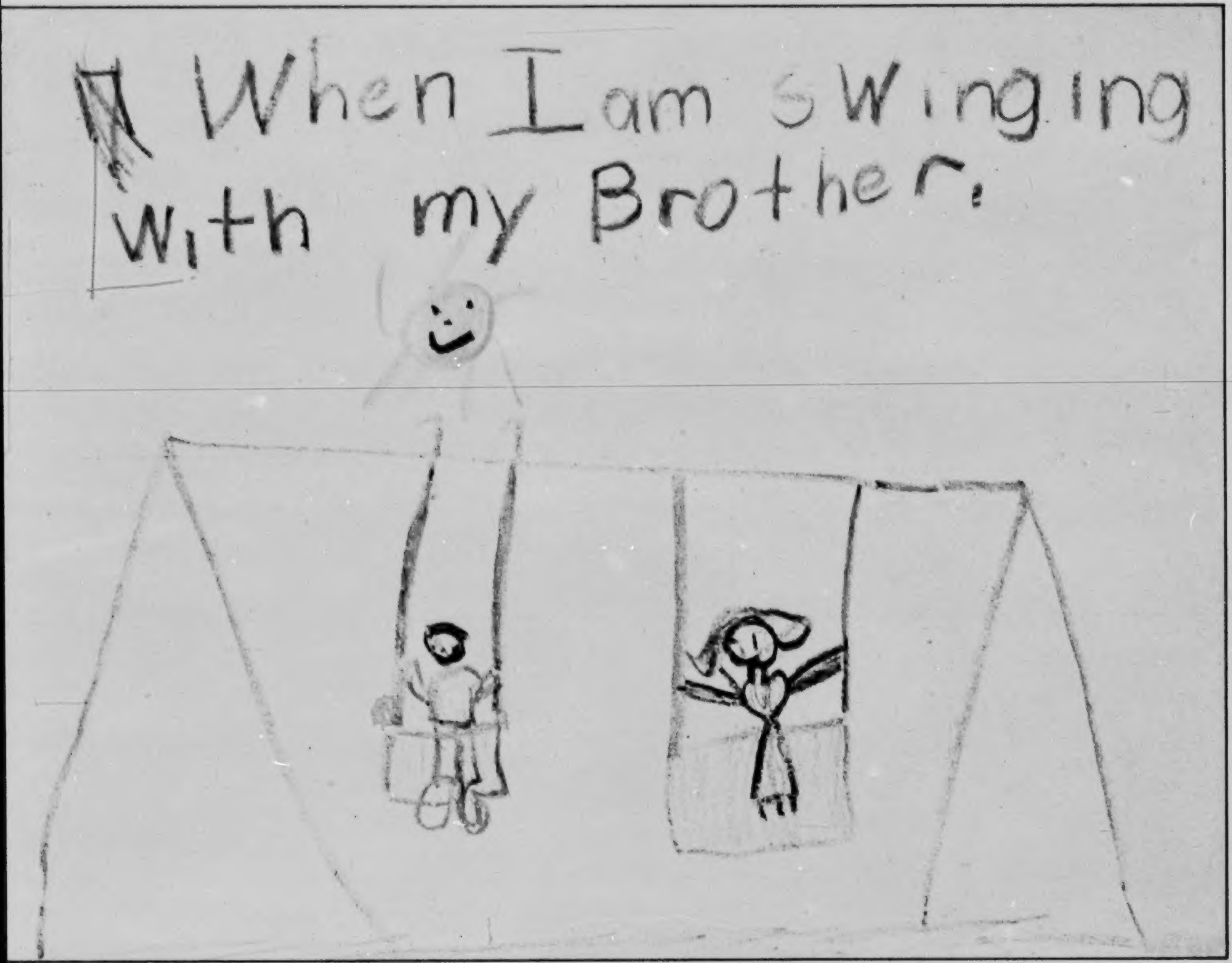
I like



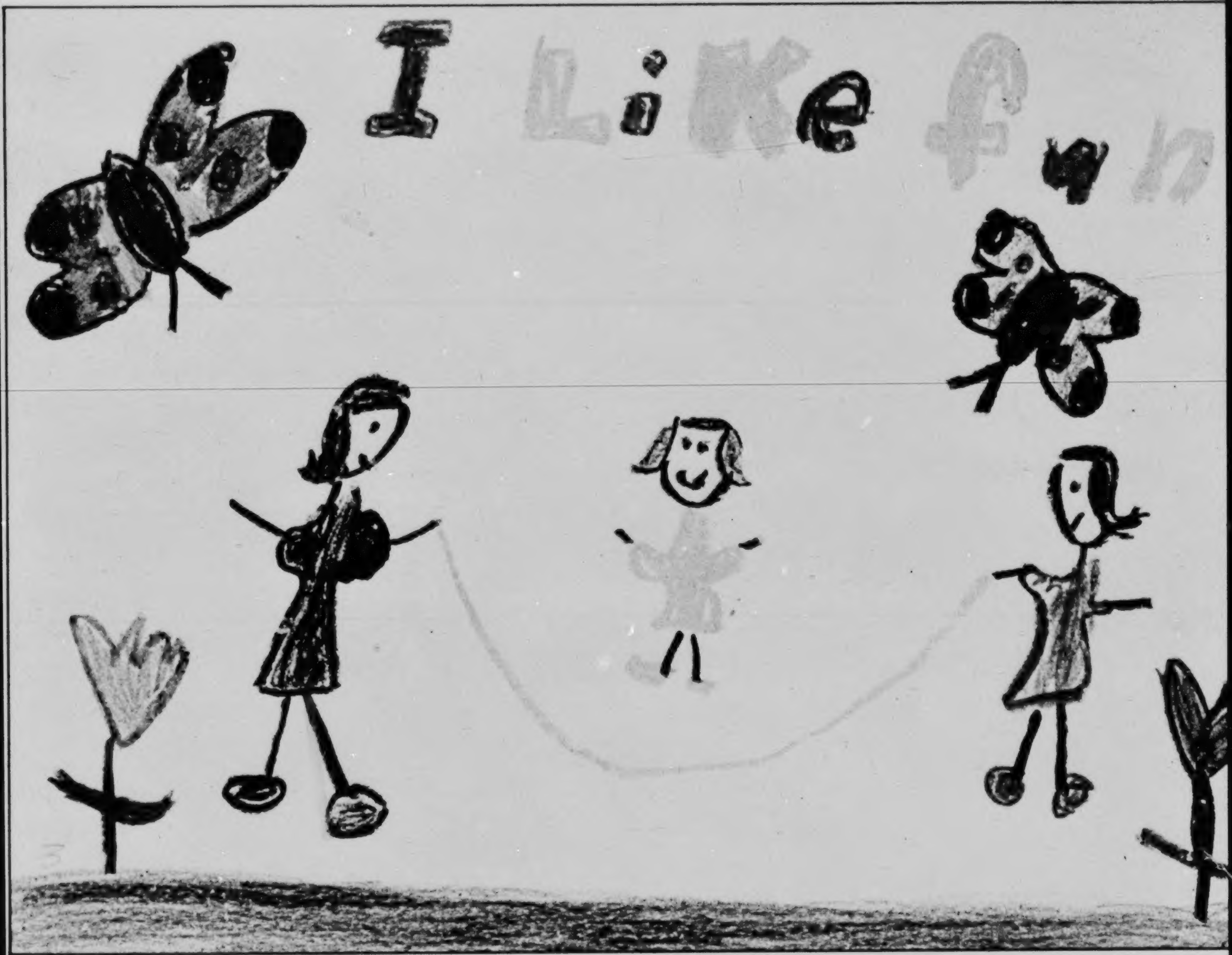
Drawing


Visits with Frends

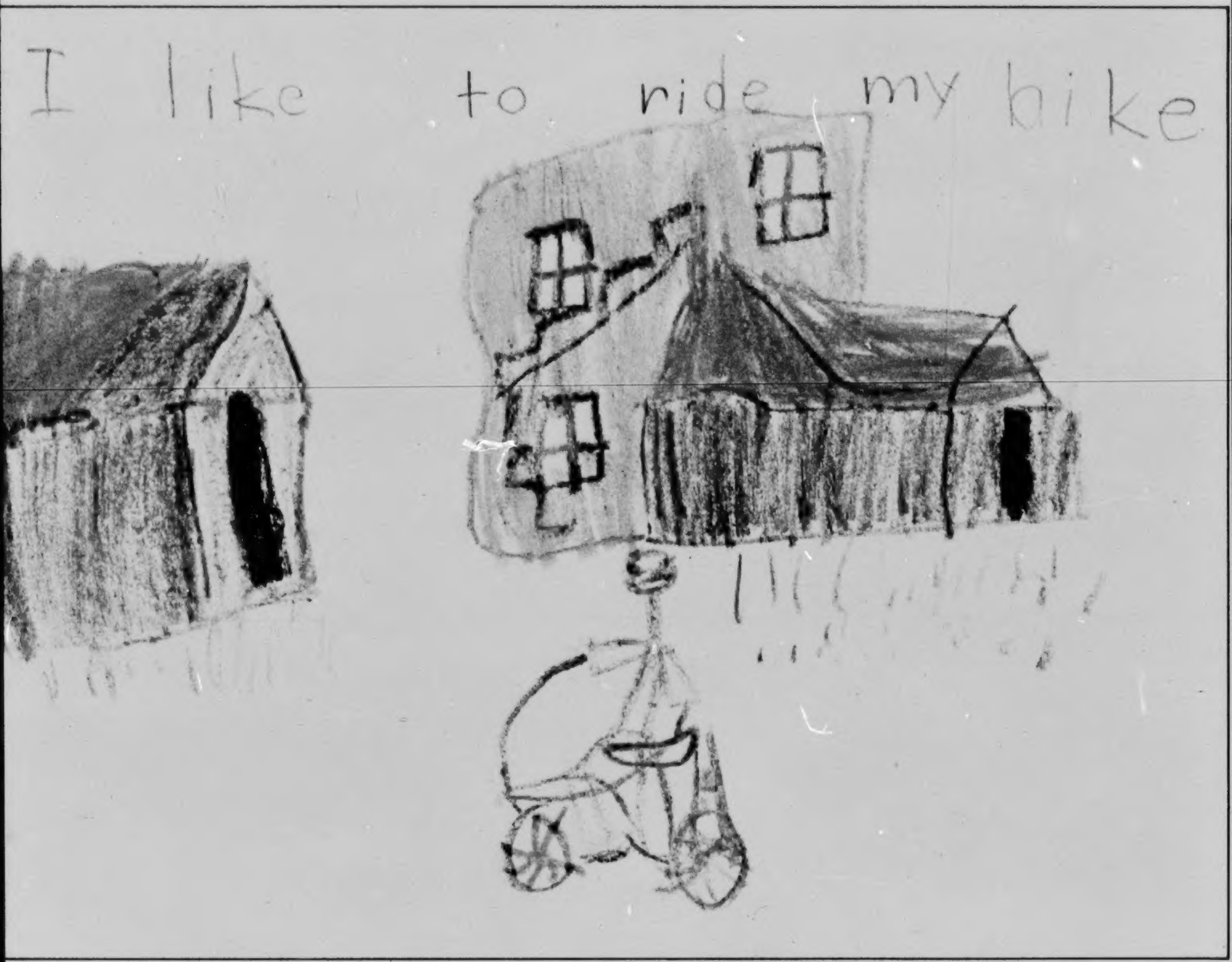
Drawing 3


When I am swinging
With my Brother.

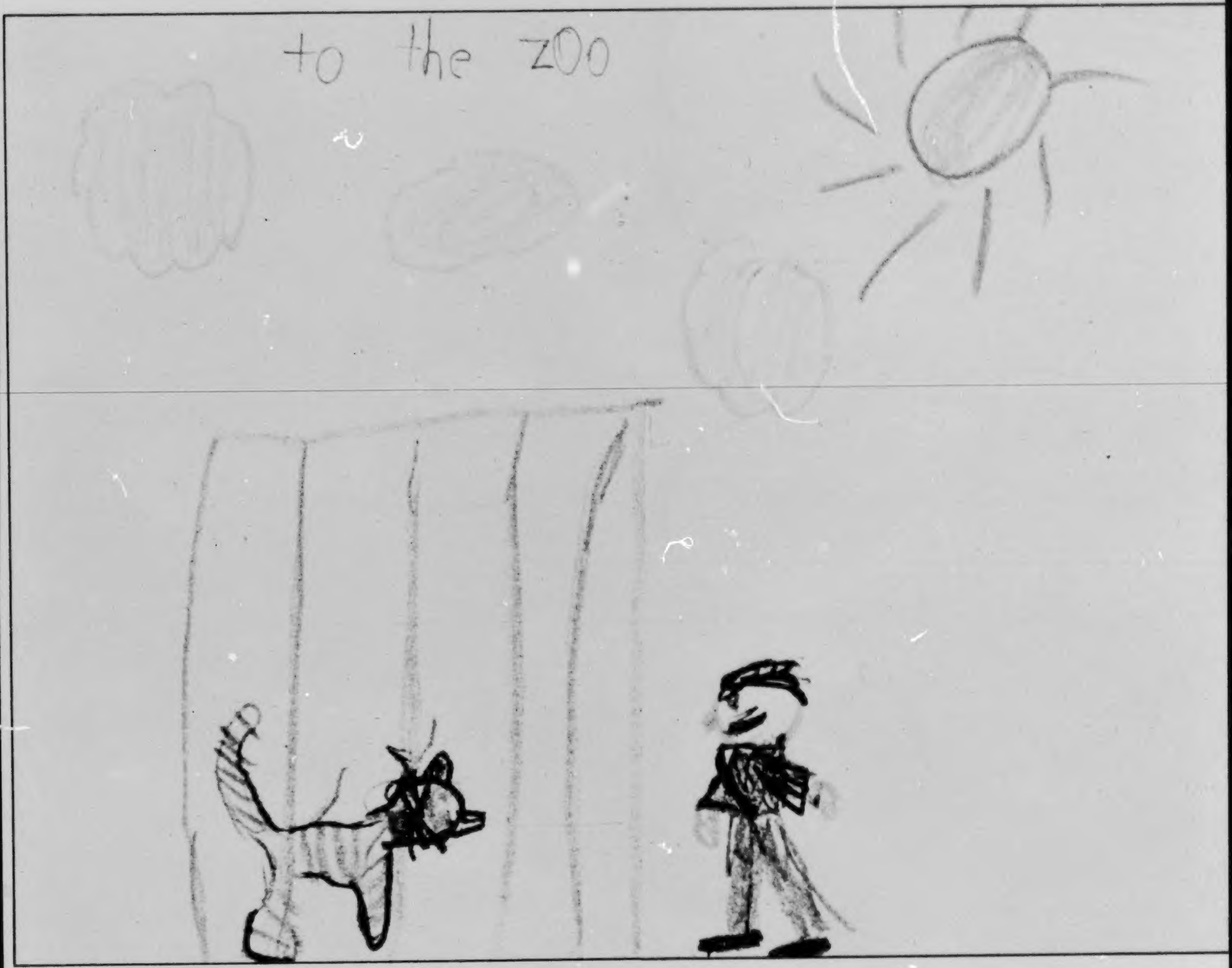
Drawing 4



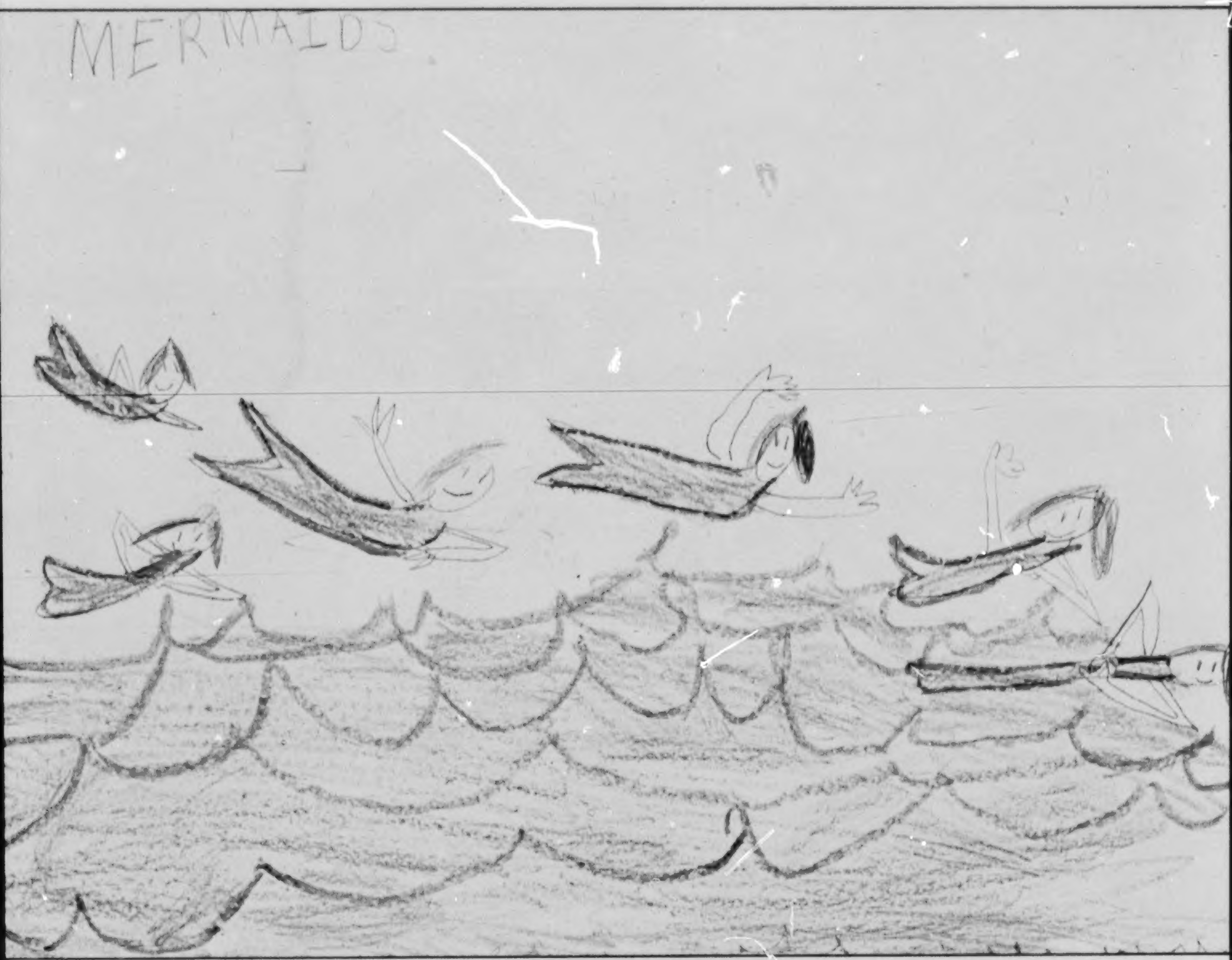
Drawing 5


I like to ride my bike

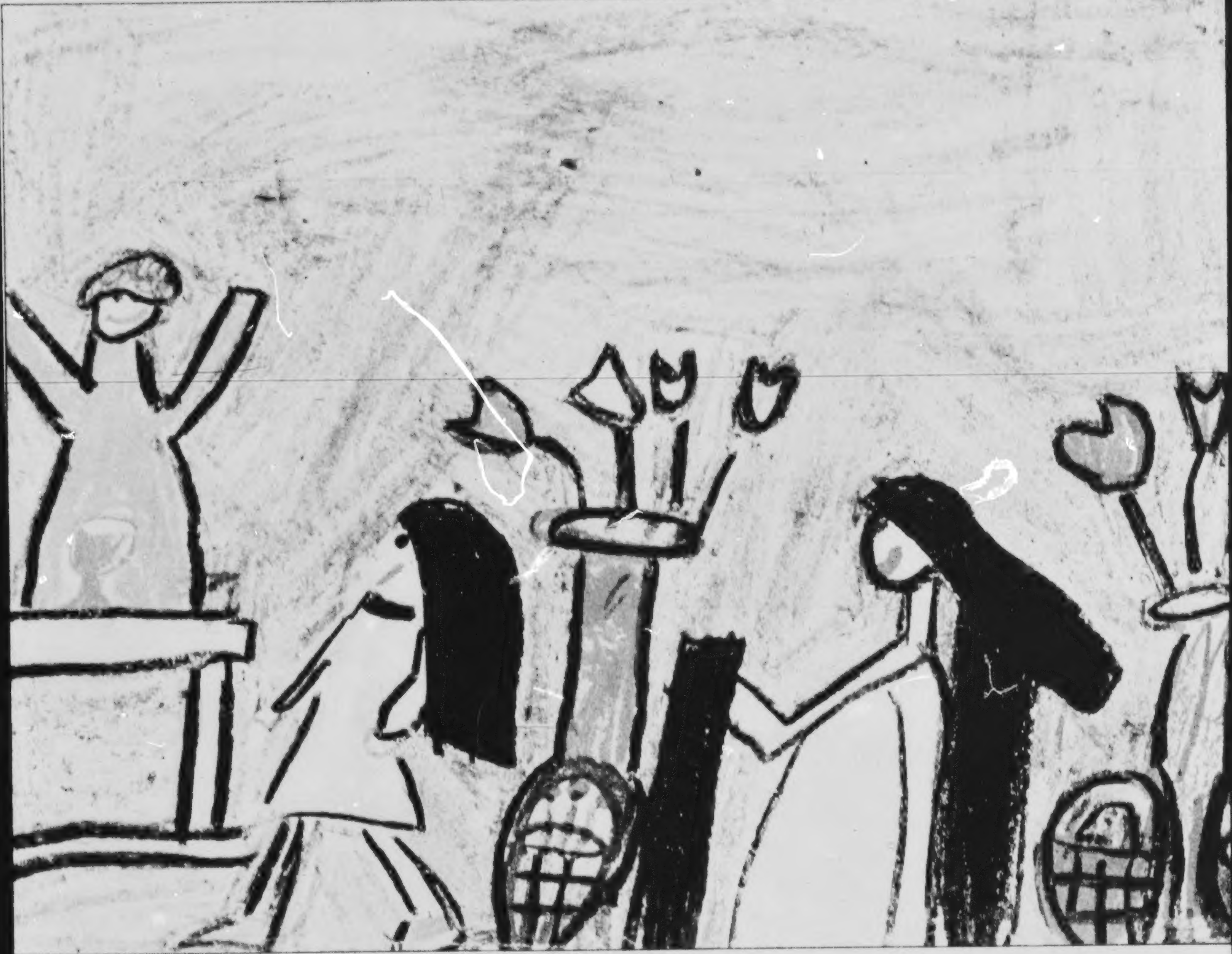
Drawing 6



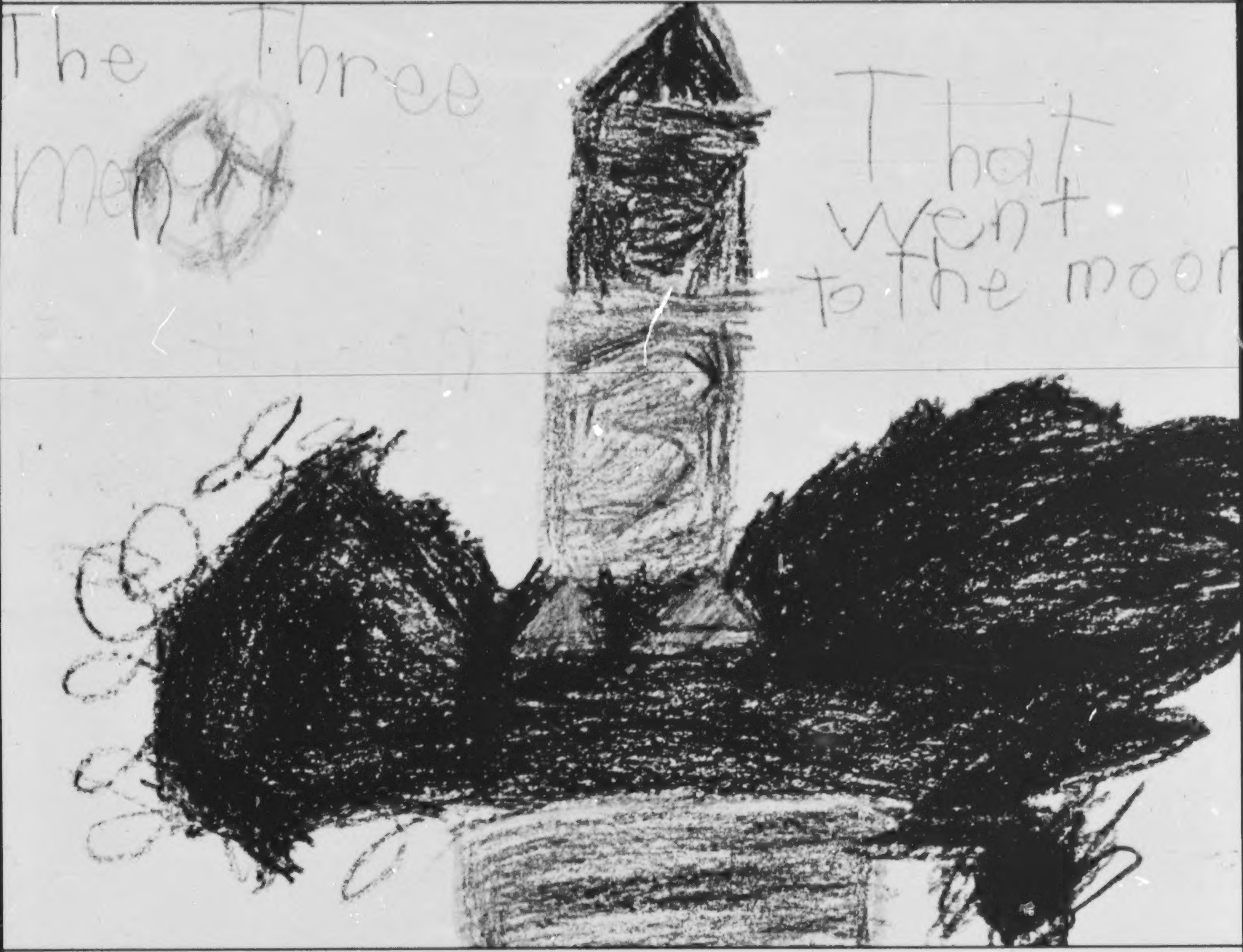
Drawing 7



Drawing



Drawing 9


The Three men
That went to the moon

Drawing 1

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Gesell, Arnold, and Ilg, Frances. *The Child From Five to Ten*, New York: Harper and Row, 1946.

Lyle, Jack, and Hoffman, Heidi. "Children's Use of Television and Other Media," in *Television and Social Behavior: Television in Day-to-Day Life: Patterns of Use*. Washington, U.S. Department of Health, Education, and Welfare, Publication No. HSM 72–9059, 1972.

CHAPTER 3

Baseball Billy

Stories and Drawings by Third-Graders

The third-grade child, at 8 years of age, is growing up as a person. Those around him are aware of it, and so is he.[1] Gesell and Ilg (1946) mention three traits which characterize his behavior—speediness, expansiveness, and "evaluativeness." The last-named trait describes his strong tendency to appraise what happens to him and what he causes to happen. He is going out into the culture, testing and applying his basic feelings about the meaning of new situations and events.

In physical aspects the 8-year-old begins to look more mature. Subtle changes in body proportions foretell the more marked changes that will occur with pubescence. He is fond of active play. His psychomotor tempo is greater than ever before—he tends to talk, to read, and to write in high gear. He also tends to bolt his food.

At the age of 8, the two sexes are drawing somewhat apart. Boys on occasion like to come together and to deride a corresponding group of girls. The playful enmity does not last, but it is symptomatic of developmental forces which are bringing boys and girls toward adolescent and adult roles.

Concomitantly, the 8-year-old listens closely when adults talk among themselves. For his sense of self is becoming a sense of status, and he is constantly redefining his status relationships with peers, siblings, and elders. The 8-year-old's relationship with mother and with teacher reflect the complexity of these interpersonal behavior patterns. Boys and girls alike demand a great deal of maternal attention; they show strong admiration for their parents, expressing affection both in action and in words.

At school the 8-year-old has already attained a large measure of detachment and is not as dependent on his teacher as he once was. To a considerable degree he and his schoolmates are beginning to furnish some of their own discipline and to control their own activity through mutual criticism and assignment of responsibility. But the 8-year-old is only a novice at well-coordinated and sustained group activity. His spontaneous club organizations do not live very long; his ball games have changeable rules. Through constant group play he is acquiring social aptitudes and social insights, and he is also building up an ethical sense.

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[1] The following description of psychological development is taken largely from the Gesell and Ilg (1946) profile of the 8-year-old, with updated material on the child in present-day society.

Gesell and Ilg describe behavior patterns for the 8-year-old in three basic areas of learning: language arts, sciences, and personal-social participation. In language art, there is an increased articulateness. The third-grader converses almost as freely as the adult. He has usually achieved good pronunciation and good grammar. He has not yet mastered the art of fluent penmanship as a motor skill but he has begun using punctuation marks and capitals, and simple paragraphing.

The greater fluidity in the intellectual development of the third-grader is seen in his understanding of science. In arithmetic he can break up quantities and series into fractions and simple proportions, a skill which leads him to the elementary insights of multiplication and short division. In terms of social science, he has a much greater interest in people from afar. The American child, for example, is delighted to know that Chinese children are like him in so many ways—that they play hopscotch and marbles as he does. He is interested in Chinese butterfly and dragon kites, in their written words which look so different from his own. The 8-year-old American child is differentiating here between fantasy and reality; he looks at his Chinese counterparts as real, not as storybook characters, and views Chinese similarities and dissimilarities with a certain scientific detachment.

Personal-social participation for the third-grader is in an expansive phase of development. The child's intellectual nature seeks knowledge, and his emotional nature seeks rapport with the widening world. He is venturing more and more into the larger community from which he gains insights, attitudes, and values.

Gesell and Ilg write that the 8-year-old may have a number of unresolved fears left over from a younger age but that for the most part he attacks life with courage and is out to conquer. Some children instead of having outright fears may be great worriers. They may worry about missing a train or losing their lunch money. These are the children who tend to cling to the past and have difficulty in looking to the future. The 8-year-old is apparently not much of a dreamer. On the whole he dreams, if at all, of daily happenings and pleasant things. Frightening dreams can usually be traced to some immediate influence picked up from TV or reading.

At his best, the 8-year-old is tolerant in his sympathies, liberal in his desire to explore the unfamiliar, and glad to be alive. He is a promising preliminary version of adult mentality, and he already feels at home with adults. The 8-year-old begins to see conclusions, contexts, and implications, where before he saw only parts of people and things and events. His universe is less disconnected, and he is less submerged by the wide and complex world. He begins to make fundamental distinctions between persons and things, between the impersonal forces of nature and the psychological forces of children and men. Finally, the 8-year-old begins to see himself more clearly as a person among persons—making choices, participating with others, and enjoying life.

Analysis of Stories and Drawings

THE SETTING

The majority of the stories and drawings of this third-grade sample (N=228) have reality settings; 64% of the stories and 93% of the drawings describe activities and events which can and do happen in the everyday life of the child. But fantasy life is also shown both in the child's dreams of glory and in his nightmares of ghouls and ghosties. In the stories, especially, some humor is introduced in the presentation of settings or events—13% for stories, 3% for drawings. Humor is present in the introduction of silly characters, silly situations, and jokes.

Those stories and drawings which indicate a specific geographic location most often indicate the urban locale (37% of the stories, 43% of the drawings). Also represented frequently is a setting on the water (36% stories, 31% drawings). Children in this sample, of course, live in a big port city, and water is all around them—the Mississippi River, Lake Pontchartrain, the Gulf of Mexico, innumerable inlets and bayous. The water is not only an active part of their present scene but also of their past history and folklore. The children respond to the water in their thinking and their dreaming. Rural areas, the forest, and settings in space are mentioned by few children. When the settings of the stories and drawings are related to the main characters in the works, half of them are seen to revolve around the characters' home and its environs, a circumstance more true of the girls in the sample than of the boys. Settings do not differ by race of the children in this sample.

THE ACTORS

The actors in the stories and drawings are usually human beings. They interact primarily with one another, to a lesser extent with animals and supernatural beings. Some of the works show only animals or supernatural beings; few of the stories but about a third of the drawings depict flowers, trees, or inanimate objects (such as the child's own home). Table 1 shows the frequency of types of actors in the children's works.

Of those stories concerned with human actors, 35% describe family members interacting with each other, 17% children interacting with other children, and 11% children interacting with other adults. In 16% of the cases children act alone, and in 18% of the cases adults act alone; in only a few cases do children interact with animals or supernatural beings only. Of the drawings concerned with human actors, 29% picture children interacting with other children, 24% children alone, and 27% adults alone. Children interacting in a family situation, or with adults, animals, or supernatural beings, are infrequently pictured. In the drawings, children involved in family or peer-group activity are more likely to be shown by girls and by blacks.

Only two of the stories with human actors characterize these actors in racial or cultural terms. In the first such story, written by a white boy, the characters include black children and white children, and the blacks pick fights with the whites. By the end of the story, however, the children, black and white, agree to play in harmony. In the second such story, written by a white girl, the characters include the child-author, her family, and a group of hippies who live nearby (story 5: "A Story of Old New Orleans,"). In this story the subculture of hippies is described as immoral and dangerous: a considerable amount of fear is shown of an unconventional lifestyle. Only two of the drawings showed black faces; one was drawn by a black and one by a white child; neither drawing showed evidence of status or behavioral differentials.

Table 1—Type of actors

	STORIES	DRAWINGS
	%	%
ACTORS:		
Humans only	41	38
Humans and animals	32	12
Humans and supernatural beings	7	2
Humans and animals and supernatural beings	2	0
Animals only	11	14
Supernatural beings only	1	2
Animals and supernatural beings	3	1
Other: flowers, trees, inanimate objects	3	31

Approximately 48% of the stories and 27% of the drawings include animal figures. Animals as pets or relating to one another in a strictly animal world are most frequent. Zoo, park, or circus animals, or predators, are seldom shown. Supernatural beings are shown in only 13% of the stories and 5% of the drawings. The bad guys (ghosts, monsters) outnumber the good guys (God, fairies) two to one in the stories but are evenly distributed in the drawings.

The main characters of the stories and drawings are for the most part children. In the stories, 47% are the child-author himself and 24% are other children. Approximately 14% of the main characters are adults, 14% animals, and 1% supernatural beings. In the drawings, 9% are specifically the child-author himself, 48% an unspecified child, 21% are adults, 18% animals, and 4% supernatural beings. Main characters differ by race and class of the sample, with blacks more likely to choose themselves or other children as main characters.

Emotional affect between characters is shown in most of the stories and is primarily positive in nature (68% show positive affect only; 23% both positive and negative affect; 9% negative affect only). It is shown in few of the drawings, but when present it is almost always positive. Affect varies by type of actor, human actors showing more positive affect than animal or supernatural actors.

The characters in the stories and the drawings do not show a great deal of complexity. Usually they act as a whole, and their activities revolve around daily routines. Behavior of characters is most often presented without interpretation. Those interpretations which are present in the stories tend to be moralistic in tone, good characters receiving just rewards and bad characters, those who drink or eat to excess or those who fail to love God, receiving punishment.

NEEDS OF ACTORS

The needs expressed by actors are varied. In the stories, needs for physical safety, independence and freedom, and achievement are the most frequently expressed. In the drawings the need for independence and freedom, as expressed in play activities, is shown by over half of the children. Table 2 gives the expression of needs in these works by sex of the child author/artist. In the stories such needs differ by sex, boys showing more need for achievement than girls. Needs differ also by setting, type of actor, and affect of the actor: reality settings, human actors, and positive affect being correlated with independence and achievement needs. Needs do not differ by race of the child-author.

Half of the stories, and a tenth of the drawings present problems which must be overcome before needs can be satisfied. The problems relate primarily to the physical well-being of the main character, who is threatened by accidents, illness, or death. Occurrence of problems varies in the stories by several factors; those stories having reality orientations, human actors with positive affect and

Table 2—Needs of actors, by sex of the child author or artist

	STORIES		DRAWINGS	
	Boys %	Girls %	Boys %	Girls %
NEEDS:				
Physiological	8	10	0	4
Safety	18	20	13	4
Love of people	2	14	6	10
Love of animals	13	17	2	3
Independence and Freedom	34	28	59	61
Achievement and Strength	25	11	20	18

needs for achievement, showing fewer problems.

Usually needs are discussed in terms of everyday situations, though in some cases they are discussed in terms of rites of passage. Rites of passage occur in 21% of the stories, with death, the passage of the individual out of life, most commonly mentioned. Rites of passage are discussed more often by girls than by boys in stories that are likely to contain supernatural actors and hostile views of the world. In only 2% of the drawings are rites of passage found, and here the concern is with birth rather than death. Girls more frequently depict the occasion of birth, which they associate with human rather than with supernatural characters.

Characters in both the stories and the drawings show interest not only in needs for themselves but also in needs for others. The characters reach out to include others in their concern and in their joy. In the stories, interest in others varies—human actors, with positive affect and a friendly view of the world, being more likely to show interest in others.

HOW NEEDS ARE SATISFIED

The main characters in these stories and drawings turn primarily to the family group or to play groups for satisfaction of needs. Social interaction takes place primarily between children and their parents, siblings, and peers. In the stories, 29% of the activity takes place within the family unit and involves nurturing roles; 26% takes place within the family unit and involves leisure roles; 30% takes place outside of the family unit, usually with peers, and involves only leisure roles. Political, economic, or education roles are engaged in far less frequently. In the drawings, 12% show family nurturant roles, 5% family-leisure roles, and 54% leisure roles outside of the family. Religious, economic, and political roles are infrequent. This social interaction pattern does not differ by sex or race of the child author/artist.

Leisure roles are mentioned in the stories and drawings often and with great gusto. They differ in content by sex of the child, with boys showing a preference for organized sports played away from the home and girls showing interest in sedentary play, usually in their own front yard. The play activity of boys is more achievement-oriented than is that of girls. The boys are interested in competition in their play: they want to win, and they identify with winners. "Baseball Billy" (story 13), besides being a funny, flamboyant, and wholly lovable character, is one who has already internalized success values of a competitive society. His play-acting now is relevant practice for work activity later on.

The human actor in these stories and drawings usually employs rational means to satisfy his needs. A need for safety brings the child home to his parents: a need for achievement leads to work at increasingly more complicated tasks. Animals and supernatural actors in the works, on the other hand, are more often than not irrational in the means taken to achieve ends. Their activity often involves trickery, magic, and inappropriate behavior. Table 3 shows the degree of rationality evidenced by type of actor.

Table 3—Degree of rationality expressed, by type of actor

	STORIES		DRAWINGS	
	Human	Animal	Human	Animal
DEGREE OF RATIONALITY:				
Rational	84	15	84	18
Irrational	16	85	16	82

Relationships between human actors are generally intimate rather than apart (84% for stories, 83% for drawings). In the drawings these relationships vary by sex of the artist, girls being more inclined to portray intimate human relationships than boys. Animal actors also tend to be intimate in their relationships.

Human relationships are both individual-oriented and group-oriented in the stories, primarily group-oriented in the drawings. Actors seek goals for themselves and cooperate with others on shared goals. Animal relationships are also both individual-and group-oriented—some animals go alone on their own course, some pursue a goal with others.

Neither humans nor animals show many hierarchical relationships in stories or drawings. Actors relate to each other as equals. The few unequal relationships mentioned are usually shown in a historical setting of kings and queens and knights of old. There, royalty rules and cavorts and fights and rides horses as in the old fairy tales.

Needs of human actors are for the most part pursued with self-direction (95% of the stories, 96% of the drawings). The actors pursue tasks on their own, without receiving orders from others and without feeling a need to conform to the expectations of others. Often they are exploring new situations and behaviors in life—from flying a kite to sailing the sea. Rarely are they primarily concerned with an "accepted" mode of behavior, with rules and regulations.

While sex roles are not sharply differentiated in the stories and drawings, the boy-authors and the girl-authors do differ in what they choose to represent: such as active sports, blasting off to the moon for boys; love of pets, interpersonal relationships for girls. Age roles are sharply differentiated in these works. Children behave as children—they play as children, not as adults. In few cases are adult roles undertaken. Concomitantly, adults behave as adults—they commonly work in adult settings of responsibility. Their play, when they play, is not childlike but appropriate to their age group.

SATISFACTION OF NEEDS

Needs of actors in these works are almost always satisfied. In the stories, needs are fully satisfied in 89% of the cases, partially satisfied in 2% of the cases, unsatisfied in 9% of the cases. In the drawings, needs are satisfied in 98% of the cases. The majority of these works are filled with activity which is purposeful and which brings joy to those carrying them out. Sometimes big problems emerge—monsters and witches and accidents are met with—but the actor usually overcomes them and ends up safe at home. Such satisfaction of needs varies by several factors in the stories and drawings: human actors, with needs for independence and achievement, with few problems and with positive affect, are more likely than others to be satisfied in their needs. Satisfaction of needs does not vary by sex or by race of the child author/artist.

Found in addition to satisfaction of needs among actors are positive self-images among actors. Positive self-images are shown especially by boys, who are often the heroes of their own stories; they pitch the winning pitch for their team or fly to the moon for their country. In general, the view of man's position in the world is a positive one in the stories and drawings—he is seen as controlling his own destiny, as satisfying his own needs and desires.

Finally, actors in the stories and drawings view the world itself as a friendly rather than a hostile place. For the majority the world is a secure and challenging environment. Table 4 gives the view of the world in these works by main actor. Those stories and drawings which show reality settings, child actors, need for independence and achievement, also show significantly more friendly views of the world.

Summary

The 8-year-old child in our sample is interested in his home and its environs; he is just as interested in the outside world and is exploring the attractions of his community. His interpersonal relationships continue to be primarily with family members and peers. He is concerned with the behavior of others and in his works tends to reward the "good" and punish the "bad" characters.

Needs of the 8-year-old are varied. Independence and play are of primary concern, but there is also concern for physiological and safety needs, love, and achievement. The child turns to family and leisure groups in order to satisfy needs. He works at satisfying them with rationality and self-direction, and he is successful in this goal. Not surprisingly then, the child views himself and his world in a very positive manner.

Expansiveness is a key word in Gesell and Ilg's description of the 8-year-old. And indeed the 8-year-olds in this sample show expansiveness, first, in going outside of the home, exploring other places. (The 8-year-old loves family vacations and remembers with glee small details of such trips.) He shows expansiveness, second, in his eagerness to try out new activities, more complicated tasks on his own. (Interest in competitive sports is high, and sports heroes are common.)

Gesell and Ilg state that by age 8 the child shows increased ability in language arts. The clarity and creativity of the writing of this sample of 8-year-olds are impressive. The scientific interest of our sample is indeed shown not so much in concern for peoples of other countries, as Gesell and Ilg suggest, but in concern for differences in people and events in their own community. With regard to the eagerness for personal-social participation, noted by Gesell and Ilg, there is among this sample a curiosity about other people, an interest in attitudes and values of others. Our 8-year-old is also beginning to state attitudes and values of his own about people and events.

The 8-year-old of this sample shows above all a buoyancy and a desire to explore in many directions. He feels confident enough about himself to leave home base—certainly a very large step. He is intrigued by the world around him and wants to be a part of it. He has no hesitation about his ability to participate, and he views his world in a positive fashion.

There are differences in this picture of the 8-year-old by sex and by race. In terms of sex, boys show more interest than girls in out-of-the-home settings. They show less interest in family and peer-group interaction. Boys show more concern for achievement. Boys also show more positive self-images—they are even now preparing for adult roles of leadership and responsibility in the society and they show pride and satisfaction in such preparation.

Table 4—View of world as seen by main actor

	STORIES			DRAWINGS		
	Child actor %	Adult actor %	Animal/ super-natural actor %	Child actor %	Adult actor %	Animal/ super-natural actor %
VIEW OF WORLD:						
Friendly	54	31	26	92	81	70
Friendly and hostile	36	42	56	2	3	0
Hostile	10	27	18	6	16	30

There are fewer differences in these works by race. Black children tend to stay closer to family and peer-group relations than do white children. They also tend to pick as main characters themselves or their peers. They do not yet reach out into the broader society for activities, for ideas, for role models.

Stories and Drawings

A select group of spirited stories and drawings by third-grade students is included here to show range of needs expressed and ways in which they are expressed. Story 1, "No More Chesse," concerns a moon man's preoccupation with the physiological need for food. Story 2, "The Mean Witch," concerns a witch's preoccupation with the same need and her delight in "kiddy stew." Stories 3, 4, and 5 show worries over physical safety. Stories 6 and 7 show the need for love in family situations, a need that is not always satisfied by family members. Stories 8, 9, and 10 show the love children have for pets. Stories 11 through 16 concern independence and freedom in the form of child play. (Notice the greater interest of boys than of girls in active play situations.) Story 17, "A Big Day," shows an important milestone for the child: his first day in first grade. That story is followed by three more stories which also depict interest in achievement in increasingly complex tasks.

Drawing 1, "My First Swimming Lesson," shows a fear for physical safety, with the small swimmer surrounded by seemingly endless quantities of water. In contrast, this drawing is followed by a very relaxed picture of a child enjoying her pet. Drawings 3 through 5, by boys, show independence in their keen interest in competitive sports. Drawings 6 through 8, by girls, show more docile, and closer-to-home play interests. Finally, drawing 9, "Schoolroom," and drawing 10, "The men are sailing across the sea," show achievement-oriented enterprises of children and adults.

It should be noted that the stories, as well as the titles for the drawings, are presented as written—including obvious errors in spelling, capitalization, punctuation, and grammar. The adult reader of this book should have no trouble however in grasping what the child is trying to communicate. And seeing how difficult it is for him to communicate, the reader may appreciate and enjoy the child's works all the more.

The children who produced these works were all close to their 8th birthdays. Sex and race characteristics are as follows:

STORY	
1	boy, white
2	girl, white
3	boy, white
4	boy, white
5	girl, white
6	girl, white
7	boy, white
8	girl, black
9	boy, black
10	girl, white
11	boy, black
12	boy, white
13	boy, white
14	boy, white
15	girl, black
16	girl, white
17	girl, white
18	boy, black
19	girl, black
20	boy, black

DRAWING	
1	girl, white
2	boy, black
3	boy, white
4	boy, white
5	boy, white
6	girl, white
7	girl, black
8	girl, white
9	girl, white
10	boy, black

Story 1

No More Chesse

Onece their was a moonman. One day he got tired of chesse. So two days latter he built a rocket and went to Mars. Mars was made out of ham. Five days latter he got tired of eating ham. So he built another rocket and went to Venus. Venus was mad out of cake. Ten days latter he got tired of eating cake. So he built another rocket and went to the Milky Way. The Milky Way was made out of milk and cookies. Seven days latter he got tired of eating and drinking milk and cookies. So he built another rocket and went to the Big Dipper. The Big Dipper was made out of bread and water. Nine days latter he got tired of eating and drinking bread and water. So he built another rocket and went back to the moon and never got tired of eating cheese.

Story 2

The Mean Witch

Once there was a mean witch and she had black teeth and black ragedy hair. She rode on a broom at night because so no one would see her and hear her. She was mean and wicked. She hated adult but loved children because they were easier to eat for meals she called it kiddy stew. Because it had children in it. She was very simple about it because all she had to do was steal children and that was it. She new so much about stew it was pittiful. Poor little children don't you think so.

Story 3

The Spooky House

One night I wen in a spooky house. When I open the I saw spider webs all over the the old pitchers. Then I saw blood all over the floor. Then I got afraind then I saw people heads that were choped off. Then I ran to the door but the door closed before I got there. I tried to break the windows but they would't break. Then I saw gost coming out of a old room. I ran all over the house. Then I saw a hand it had a knife it sarted to chase me. Then it fell to the ground then I herd spooky noses then I arted to cry and sat on a chair that had spider webs all over it. Then the gost came back they were ashamed of them selfs and they open the door and I ran back to my house and I never went on that street again and I never would go the store on that street after that.

Story 4

The Hounted Drean

One night when I was in my bed and then I was six. I had my head on my pillow. † heard a big stomping noise but i didn't know it but it was my heart beating and it sounded like a monster trying to come closer and kill me. but I took my head of my pillow and I kept it of all night. then in the morning i told my mother about it and she said it was my heart but I didn't blieve her. So the next night when I was trying to go to sleep I heard the noise again so I felt my chest and I felt something hiting it so when I woke up i asked my mother if it rele was my heart so then i believed her so I never heard the noise again after that night.

Story 5

A Story of Old New Orleans

There are hippies in old New Orleans. That is what I hate. They are stuiped kids to be hippies. They kill, mug, stick knives out at people, they run around half with clothes and half without clothes. I would not like to say it but they are quers, and weard. They never care about Our Father up in heaven and I think they neve say the word *God*. God loves them but they don't don't care about him. I will never be a hippy for as long as I live. I love the word *God* but they don't care, they probably don't even know what it means. They are so queer like the one on my block. Oh and also they always want to get **DRUNK**. I wish God could try to tell them not to get drunk, mug, kill, and run around half necoud. They even go to church, when they don't even know what the word **GOD** means. I think they didn't even school to learn something about **GOD**. I wish it was a peaceful would all calm. I wonder what they did when hurrcance camle (Camille) came, they probably went to their mothers and cried like little babies. All I can say is they are queer queer queer and weard weard weard. They are so queer, I can't stand the sight of them. Like me. I am a normal kid, no all want to do is to get drunk, mug, kill, stab with nives. Like I said before I can not stand the sight of them. I think they don't even know what a vowel is or a root word or a double consonant is. My sister Annie and her huby wanted to know what did it look like in Hippies Headquarters. So they went to look, but the leader would not let them in. They had to be a hippy if wanted to go in they would have to look like a hippy. But just geast of how much it was to get in 10 bucks per a person so the leader said could get in with a ticket for of was 10 bucks per 2 tickets so Annie and Andrew said they would never want to go in that place again so they said Good by to the hippies headquarters. They would never want to go to the headquarters. That is so weard I can't stand it.

The End

Story 6

The Flowers for Mother

It was going to be mothers day soon, so Lorna and Sharon did not know what to give mother. Sharon said, "I know what mother wants she wants a hat." "No she doesn't," said Lorna. "We gave mother that last time," she said. She liked it but the dog found it and chewed it all up. "That's the reason I don't want to get her another hat," said Lorna. Let's go to the store and see what mother mite like. They went to the store but they didn't find anything that mother would like. The weeks past by and they didn't find anything that mother wanted. It was only a week before mothers day and the children spent all their time thinking about what they should give her. All of a sudden a though came to Sharons mind. "I know what we can give mother: flower" exclaimed Sharon. It was a day before mothers day and the children hurried to the store. When they found the flower they wanted the children bought them and left quickly. When they got home Sharon put the flowers in a vase with fresh water. Then Lorna put them in their bedroom window. It was mothers day Sharon and Lorna gave their present to mother. Happy Mothers Day they shouted with joy. Their father came in with a box of candy and gave it to mother. And they all had a happy day at the park. When they came home Sharon said I wish it was mothers day again.

The End

Story 7

The Littlest Eagle

Once there was a family of eagles. There was fourteen of them. But there was a baby one. The mother cared for him but he would alws cry. He would say very bad words when his mother spanked him. And the bigger eagles would say quit crying son, we can't aford a little old cry baby. There was one thing about the eagle. He would always cry when he was sleeping with his big brother. Father had a secret. It was to spy on their room and see what would happen. The next night he was looking in the room. Suddenly the little eagles big brother got up and pinched him and the little eagle started to cry. Then father came into the room and beet the something out of the eagles big brother. Now the little eagle was laughing and his big brother was crying. And then mother came and to see what was the matter and she found out the story right away. So now they found out what the baby was always crying for.

Story 8

Our Puppies

I like puppies becuse they are fun to play. When it is a wonderful day I look at them. They are brown and white. The littlies one name is kindies. I give her some milk and she goes to sleep. I lad her on my bed. Mother helps me with them. I give the others milk too when Im finish with her. I ate my food she wake up. I put her in the box with the others. I get milk out of the refrigerator and give it to them. All of them drink at the same time. They are the most bonderful puppies in the world. They are nice becaues they are small. The Mother dog is nice to.

Story 9

I know a Robin Red-Breast

I know a Robin Red Breast his breast is red and in the morning he comes singing at my window he wakes me up in the morning he comes and sing his nice and in the morning he climbs on the clothesline and when I go to school he follows me to school and when I go home he follows me back to my house and comes back every morning and follows me every back and fourth. When the neighbors moved he had a blue-Jay and his little brother had a English sparrow and they made friends. Every day they fly around the yard and never folled Bob to school again. Oh bird I know you are kind and nice Oh bird I love you so.

Story 10

My Siamees Kitten

Everyone loves my siamees kitten. My brother got it free for no money. He gave it to me for my birthday. As I said that everyone loves him, I will tell you how they love him. My big brother sleeps with him. My mother and father treet him like their baby. My grandmother feeds him when I'm at school. My next brother play with him. And my last brother, well he just loves him. And I do all those things. I treet him like my baby. I feed him when I'm at home. I sleep with him. I love him to. I play with him. But different I give him a bath. And I kiss him. And everytime we pick him up he kisses us. He doesn't realy kiss us but he licks our face all over. But when he is sleeping and we wake him up he sticks is tounge at us or sometime he tricks us to bertend and when we're about to touch him he goes: Mrrow and makes us go, evertime me: help! and then I start laughing. And there is one more person well not a real person but another siamees cat who love him. And this is how everyday he comes in our yard to find him. And Kismet thats the name of my cat comes running out to meet him. And when we'er at school Kismet brings his friend inside to have a feast. He comes in when we're at school because he's a scardy cat. And even a black cat loves him. His name is Elves. The other cats names is Pasha. And you know something funny about Kismet? When I practice piano, we treet Kismet like a gudge at an otatoriam. He can sit up like a hugan being. And you should see him. When we're not home Kismet runs around the house like crazy looking for us under the beds, in the bathtub and bathrooms, on the chairs, outside, in the living room, everywhere! He's so funny. One day he may even look for us in the moon and the whole univers! But he better look in school first.

Story 11

Time to Go Fly My Kite

It was nice and sunny. It was time it was time to fly my kite the wind was nice to fly my kite. Up, up, up went the kite. Up, up, up the kite went in the aia so high the string pop. Up up up up up the kite went. Down down down down went the kite. Down down down went the wind. The little boy pick up his kite and went home.

Story 12

My Visit to an Ant Colony

One day, when I was walking around my block, I stumbled upon something. I got up, brushed myself off and went on my way. Then, one of the strangest things happened. I had just taken two steps when I heard a voice! I looked back, but I saw nothing in the distance. The voice sounded again. It said "Down here." I looked down, and, to my surprise, I saw a rather large ant. Instead of running away, I came closer. The ant said, "Push away some sand and come on in." I gigled as I worked, but, as I pushed away sand the hole got larger. I stopped laughing and went inside.

What a busy place! I saw ants fanning the queen. Ants carrying eggs. You name the things ants would do and they were doing it. I saw the bones of prehistoric ants. The ants were as big as my head.

Several minutes afterward, I heard my mother calling. I said good-bye and went on my way. I thought mom would ask questions. Lucky for me she didn't.

The End

Story 13

Baseball Billy

Once there was a boy maned Billy. He loved to play baseball. He practiced every day with his friend. One day he asked his mother if he could join a team. His mother said yes. Next Saturday his mother registed him. At his first practce he was exited. After two monthes he started to play very good. And then one day the had a practice game. Billy hit very far and won. Everybody said that he was very good two weeks later they were having a big game. When Billy got up to bat he hit it way out in the field. Billy ran and ran. He made a home run. That made his team win the game. Everybody cheered for him. At the end of the season he got a trophy. Since then, everybody cheered for him. When he got home and told his mother and father they said that he could play next year. And when he showed his mother and father the trophy they kissed him and the kept it until they died. And one day while he was watching Television someone knocked on the door. When he opened it it was his coach. He said that he would be very happy if he joined next year and he said yes. His coach invited him to his party next Sunday. He said o.k. At the party they had hotdogs, hamburgers, candy, cookies, and some milk. All his team members were with him at the party. After every one gatheed around the table, the coach brougt a cake in with Good going Billy on it. After they had the cake he recieved a medal and a certificate. Everyone clapped for him. At the end he made a speach and said I am glad I have a good coach and a good team.

Story 14

A Boy Play Baseball

I was played cather for my team. I couth the ball it went 10 feet over my head. I got the batter out. I played 3th base to and the batter hit a ground ball to me. And I threw it to 1st base and we got him out. I played 2nd base to and a batter hit a pop fly to me. I batted clean up and the bases were loaded. And I hit a home run. I was playing cather again and the pitcher stike out the first batter the seconnd batter and the thid batter. And got to bat again. The first batter got a double and the second batter almost got a home run he mist it by 1 yarn and he got a double. The third batter got a signal. The fout batter got a walk. The bases were loaded and the batter got a tripal and the next boy got a home run. And the next boys got out. The first boy got a double the second boy got a walk. The third boy got a walk. The bases were loaded the next theree boy got out. We where at bat it was my bat and I got a solo home run and the next batter got a signal. The next batter got a singal. The next boy got a walk the bases were loaded and the boy got a home run. The score was 6–0. It there bat and they got the bases loaded. The next batter got a home run. And the score was 6 to 3.

Story 15

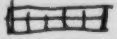
When I get Up Early

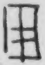
In summer the sun shines on my face. Early the birds sing loudly by my window. My dog tag and I run throught the dewdorps in the wet gress.

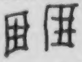
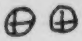
Story 16

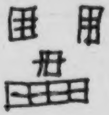
Visit A Talking House

Have you ever visited a talking house? I'll describe one to you.

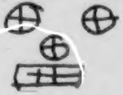
The house must one window to look like a mouth like this  Mouth.

The house must have a nose above the mouth. The mose looks like this or 

Then it must have eyes. It has eyes like this  or  this.



The sad face is like this:
And the happy like this:



They are usually two stories. And red brick. If you find a house with a face and it is not *two stories* and *red brick* it is not a talking house.

These houses are hard to find in Louisiana but in Texas, Calafornia, Arozina, Mane, Arkansas, New York, New Jersey, New Mecio and Idaho they are plentyful.

The End.

Story 17

A Big Day

It was going to be a big day for Billy because he was going to school for the first time. He dreamed how nice it would be. His brothers and sisters had told him how nice it was. Billy could not wait any longer. At last the afternoon had come. Billy washed his face and hands and was ready to go. When Billy got in the classroom He saw his teacher. And she said hello and said my name is Mrs. Johnson I am your teacher. Billy said hello. Billy said to hisself she is nice. And he took a seat. She gave everyone a pack colors and two books. A few minites latter a bell rang for recess and we line up. Mrs. Smiths class was out playing already. Billy was just sitting on a bench. When a boy named John ask him to play. Billy I have a playmate now. At the end of the day Billy asked John to come home with him. And they went home together and played.

Story 18

I like to get up early

Why I like to get up early because I don't want to be late for school. I usually get up at 8:00. So that I want be late for school and sometimes I see my teacher and I say may I carry your books. And she says yes and I carry her books when school is over. And I ask my mother may I help my teacher and she say yes. And then I say good-by soon as I get out of the door I sarted to run and soon as I get to her I stop. And I help her carry her books to her house. Then she says thank you for carring my books to my house. I saw my teacher this morning going to school this morning.

Story 19

On Weekends

I clean my house up on Saturday. When I wake up I brush my teeth and wash my face and I make my bed and clean my room up. I clean the kitchen and study in my books. I go outside and play. I come in at 12 o'clock and eat my lunch and go back outside and play. When my daddy comes home he brings some candy home.

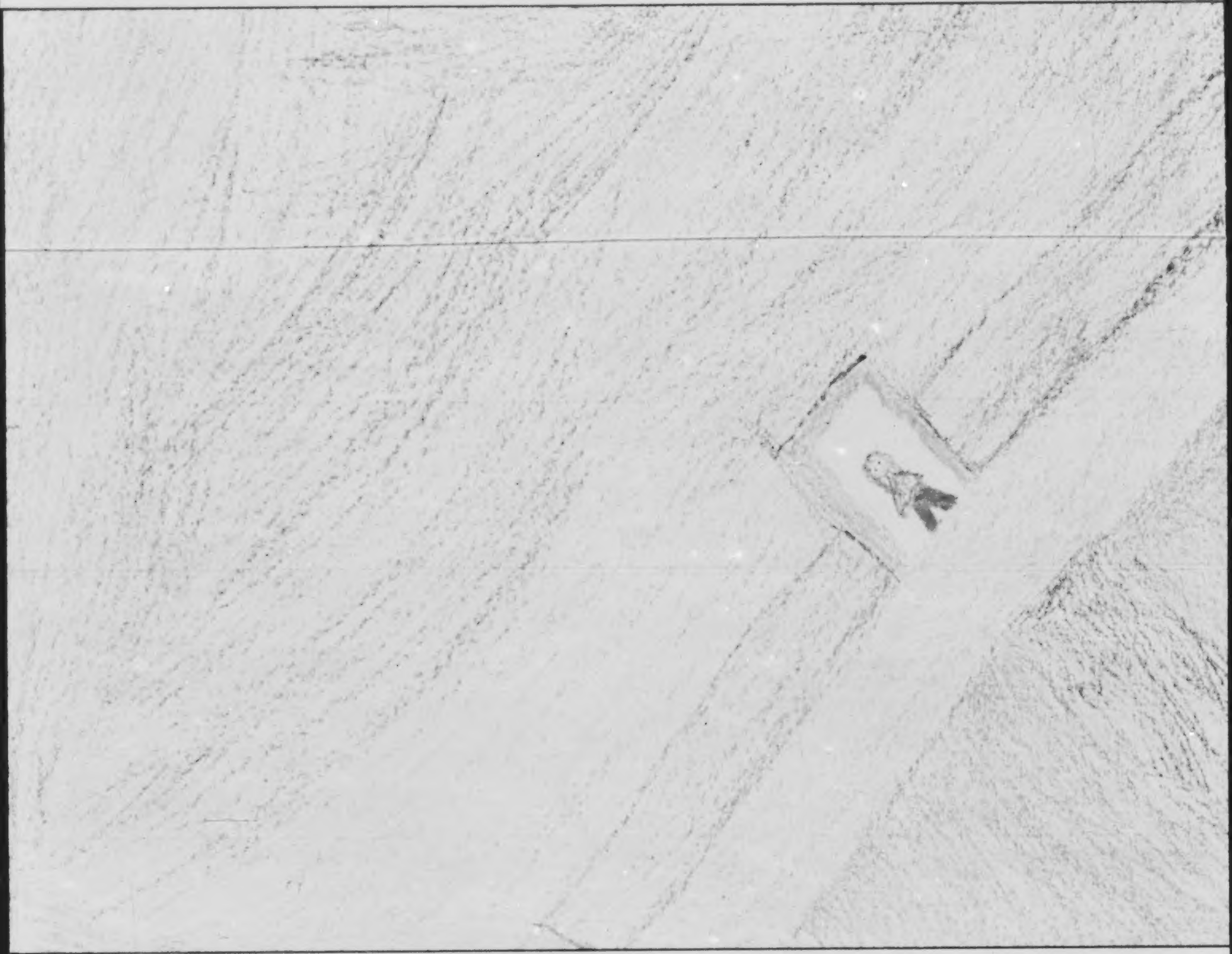
Saturday my grandfather call for me to come to his house. My grandfather paints cars I help him put papper on the car and tap. Then he gives me ten ¢ then I go home I eat my dinner. Then I look at tv and go to bed. On sunday I go to church and sunday school. When I come from sunday school I go to the store and buy candy.

Story 20

Sandy Does the Wash

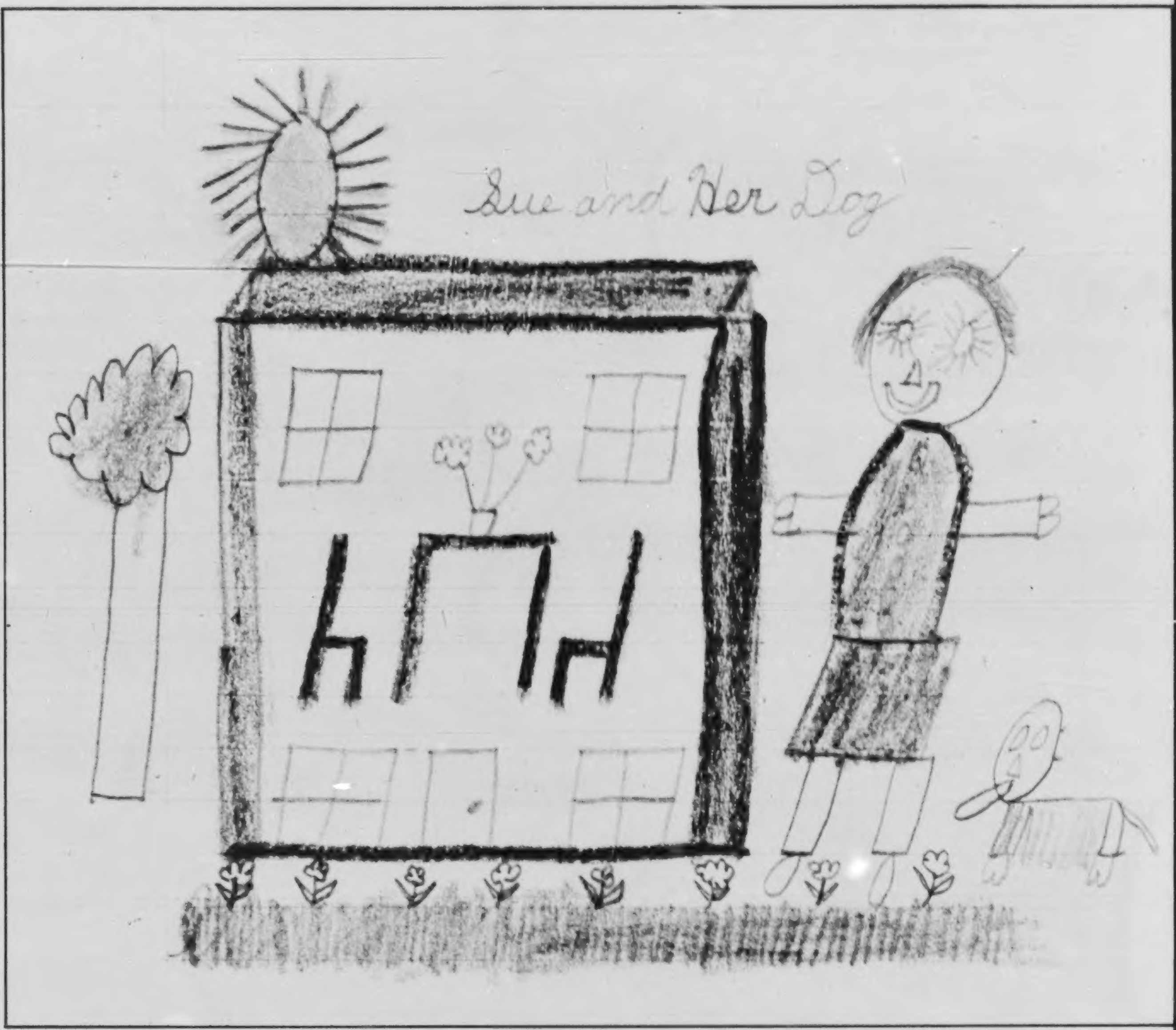
Once upon a time there was a boy named Sandy. Sandy and his family lived in a trailer which stood in a park on the California. His best friend was Tony who lived two trailers away. Every day the boys went to play ball.

One afternoon Sandy said, I wish we could do something different. Then he saw the family cart filled with clothes to be washed. His mother had put the cart outside the trailer when she left for town an hour ago. I have an idea said Sandy we could wash the clothes. Sandy went inside the trailer and got some of his money. Then he took a big yellow box filled with soap. Then Sandy and Tony took the cart to the laundry. Sandy said let's use this machine. He put the clothes in the wash. Then Sandy put the soap in. Just then he remembered his mother said, put a lot of soap in the machine lot's of soap makes all the crease get out of the clothes. Sandy put more soap in the machine. The two boys sat down in front of the machine. Just then something went, Slurp, Slurp, Slurp. Sandy eyes began to open wide at what he was looking at. Tony said, I will call Mr. Anderson. Mr. Anderson was the man who fixed anything that went wrong in the laundry. He said, that they must wait until the clothes finish washing.

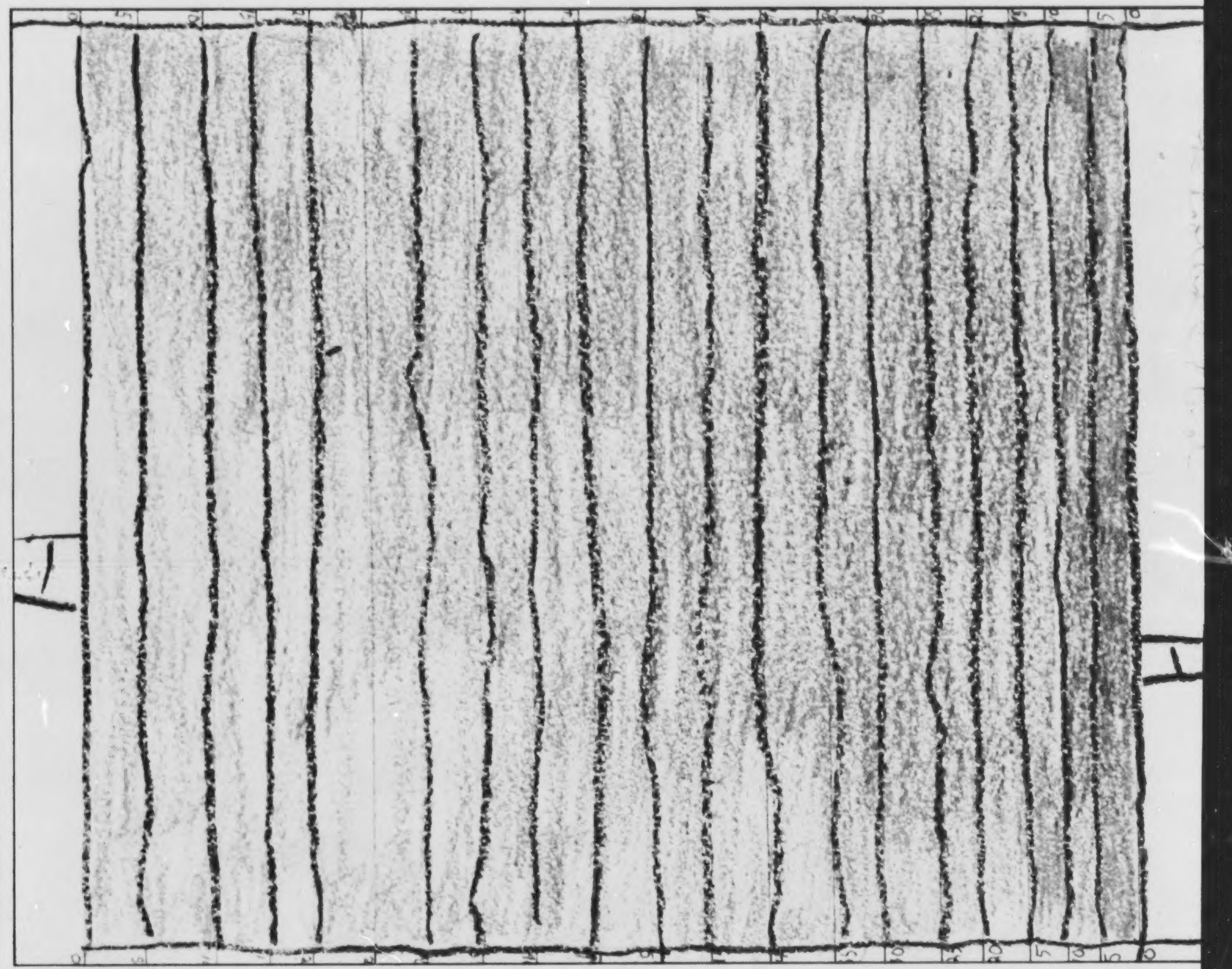


Drawing 1

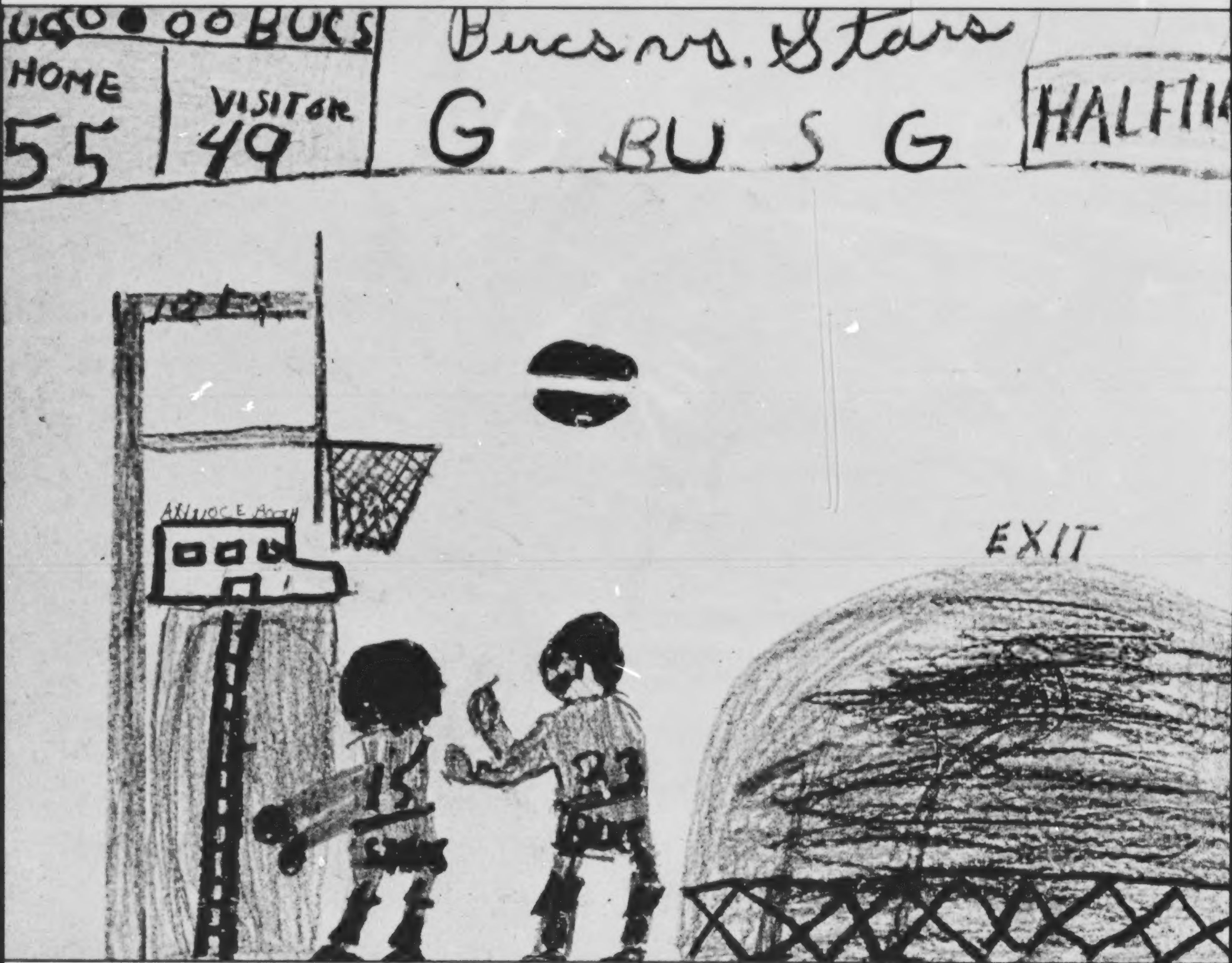
[illegible] 7


Sue and Her Dog

Drawing 2



Drawing 3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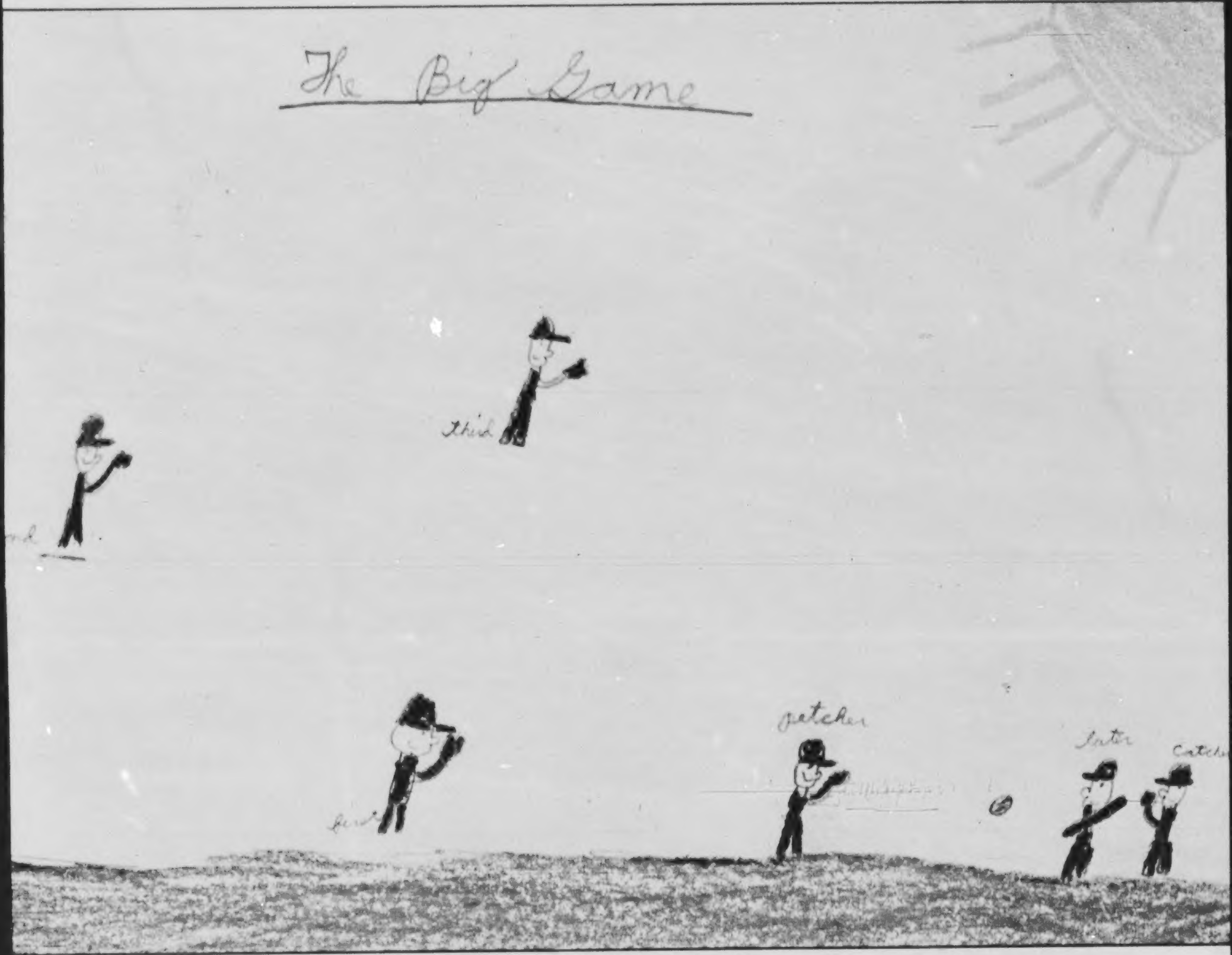
The Big Game
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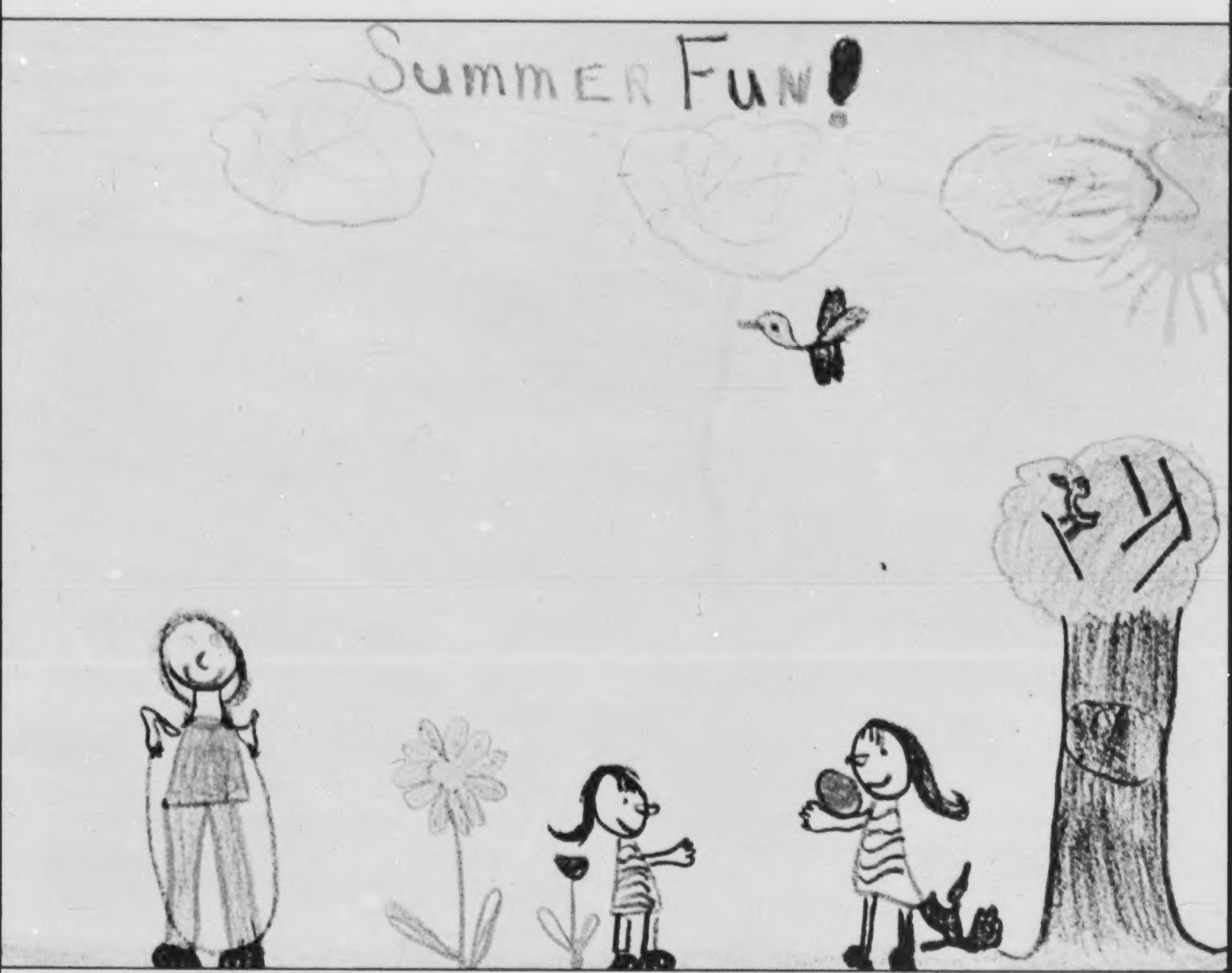

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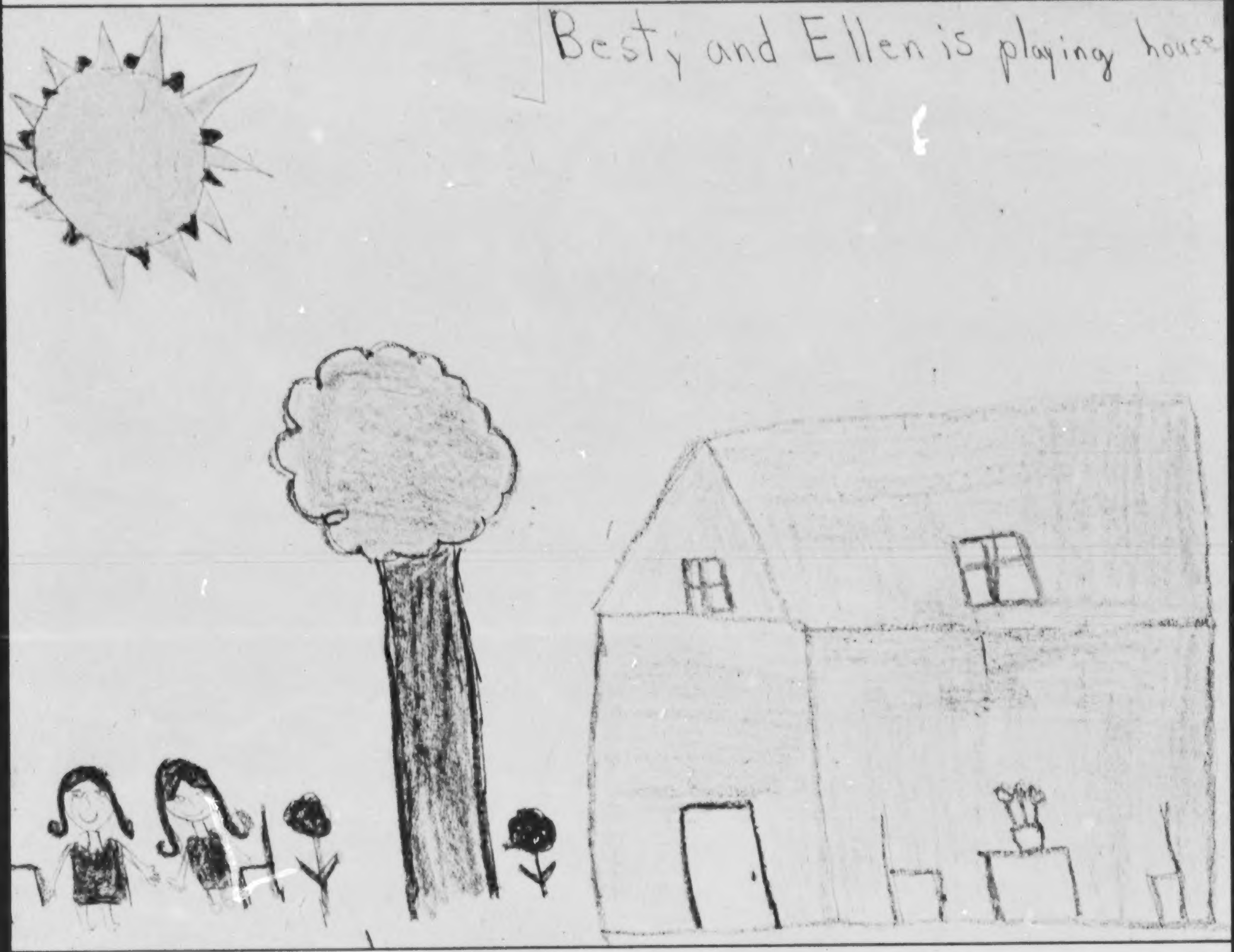
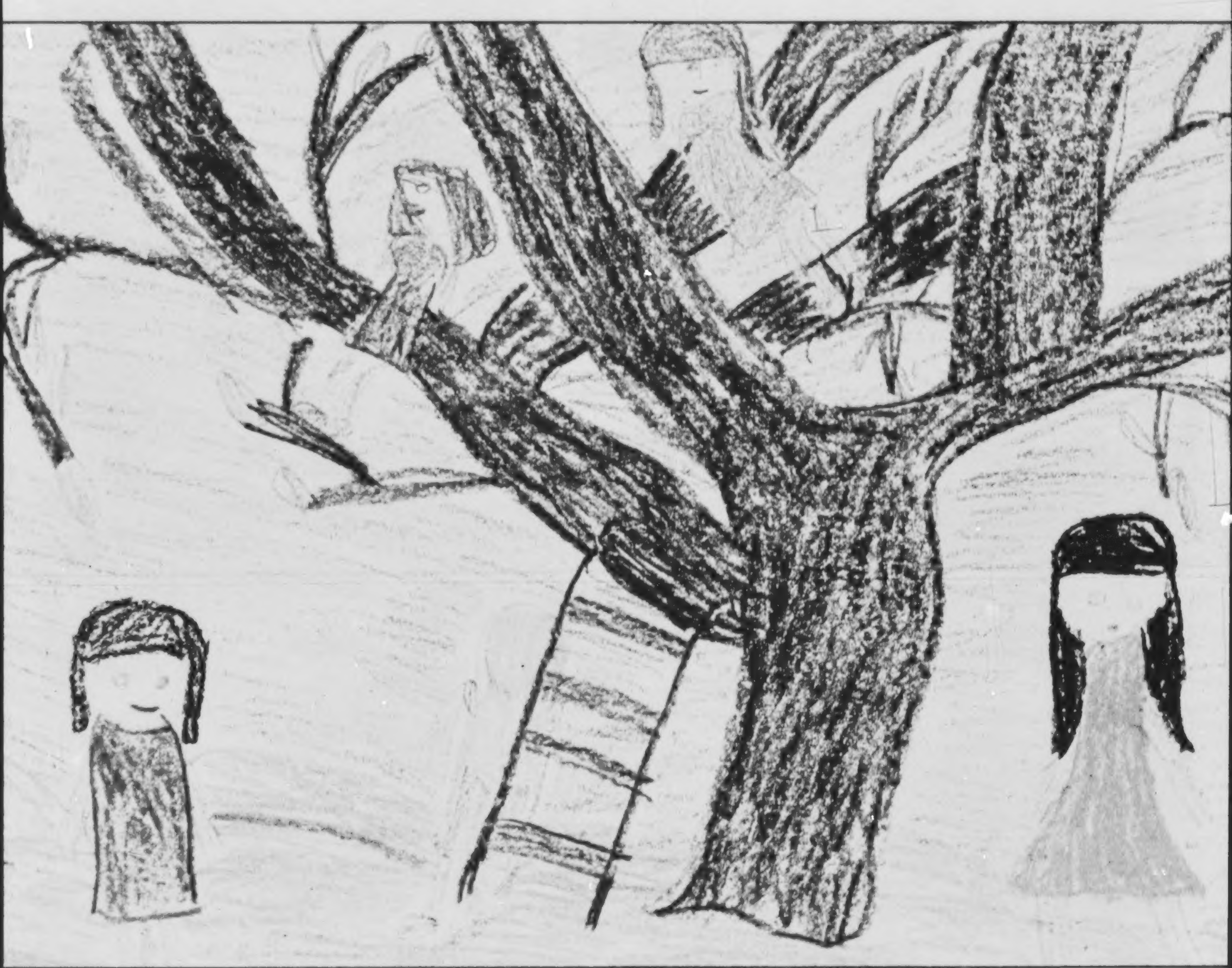
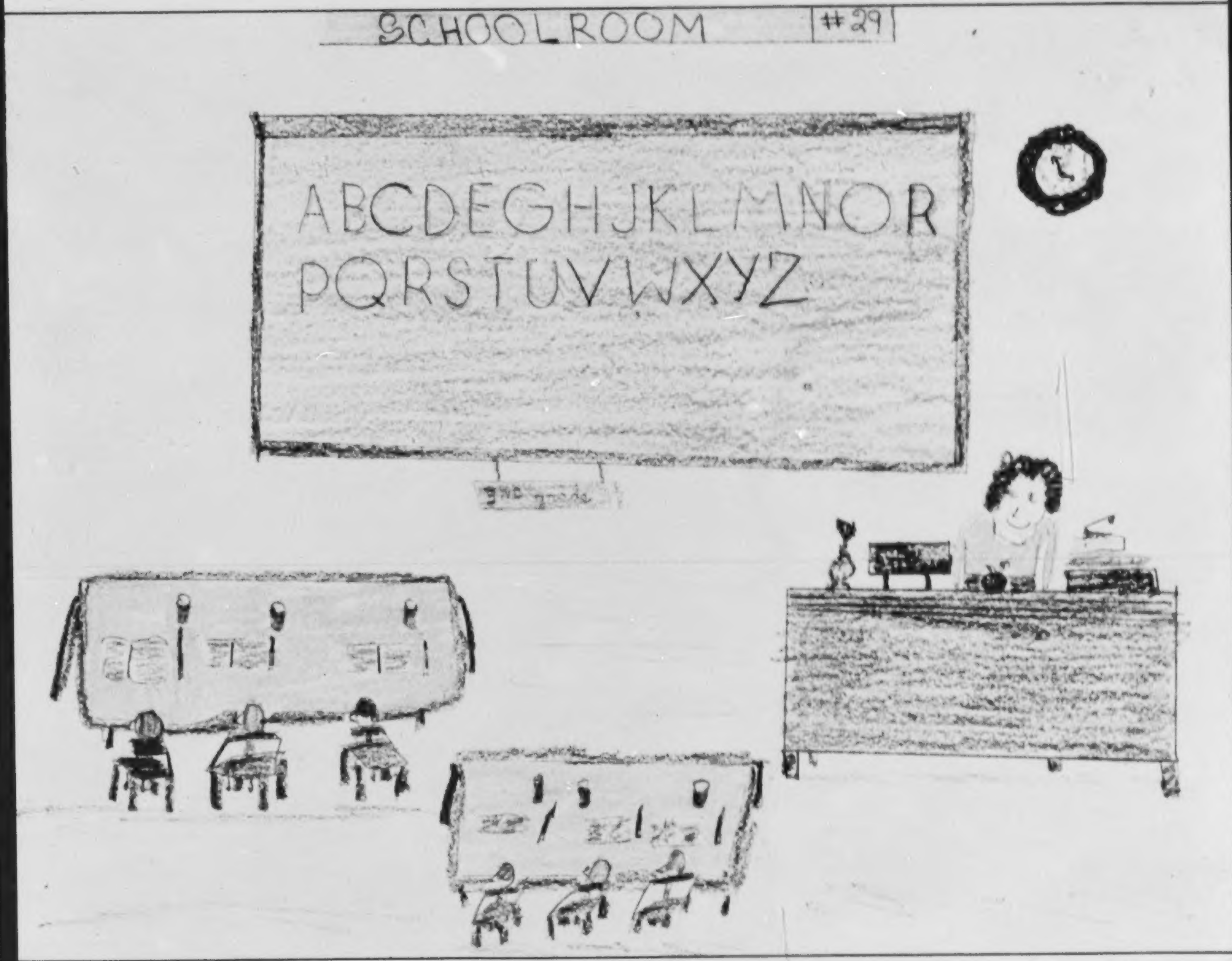

Besty and Ellen is playing house

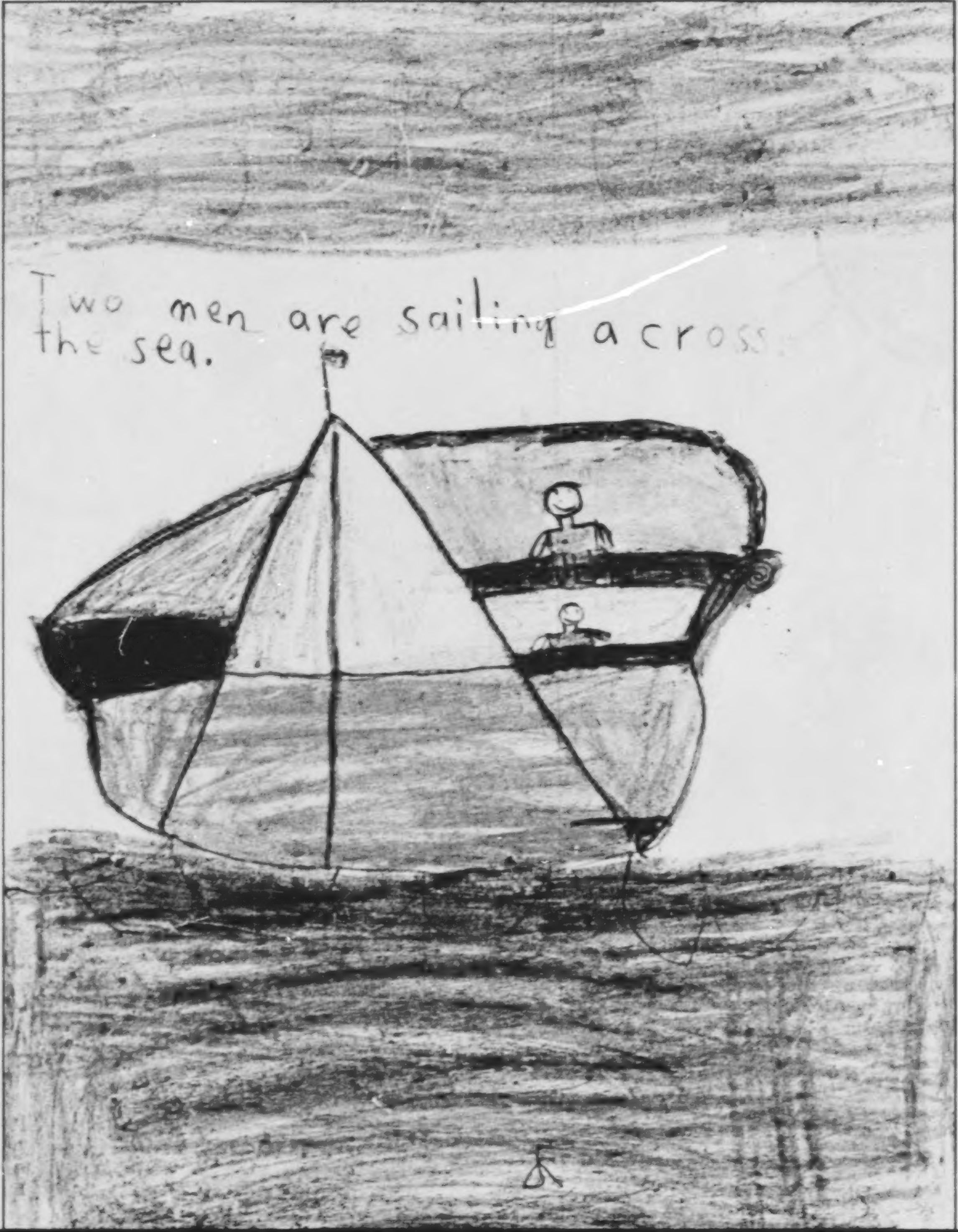
awing 7



Drawin


SCHOOLROOM
#29
ABCDEGHJKLMNOR
PQRSTUVWXYZ
3rd grade

awing 9



Two men are sailing across
the sea.

Drawing 10

REFERENCE

Gessell, Arnold, and Ilg, Frances. *The Child From Five to Ten.* New York: Harper and Row, 1946.

CHAPTER 4

The Green Haired Witch

Stories and Drawings by Fifth-Graders

The 10-year-old fifth-grader is very much in touch with the adult environment.[1] Gesell and Ilg (1946) write that his individuality is well defined and that his insights have reached such a stage of maturity that he can be regarded as a pre-adult. The 10-year-old is both relaxed and alert. He has himself and his skills in hand. He takes life in stride and often shows a real capacity to budget his time and his energy. He is self-possessed; his whole organization is broader, and his attitudes are more flexible.

This relative fluidity, according to Gesell and Ilg, has important cultural implications. It makes the child particularly receptive to social information, to widening ideas, and to prejudice. It is relatively easy to appeal to his reason; he is ready to participate in simple discussions of social problems—such as racial imbalance, crime, war. His fluidity can also lead to bullying and delinquent behavior in an adverse environment; gang behavior at this age organizes these traits for better or for worse.

As Gesell and Ilg point out, the 10-year-old is concerned more with application of skill in the solution of problems than with training for skill. He likes to use his intelligence; having mastered his intellectual tools he is interested in putting them to use. He is less driven by time and the urgencies of school; he "knows where he is at." Even his voice is more modulated, and he has a capacity for self-criticism which makes for a realistic and factual approach to school tasks. He is ready and willing to work by the clock. At age 10, sex differences are pronounced. In general, girls show more social poise and more interest in matters pertaining to marriage and family. Girls seem more aware of interpersonal relationships than boys. They are also more aware of their own persons, clothes, and appearance.

Gesell and Ilg outline developments among fifth-graders in language arts, sciences, and personal-social participation. First, with regard to language arts, they state that the child is employing a more subtle use of words; vocabulary is growing in size and discrimination. Language is used as a tool in describing people and events. The printed word is also used as a tool. The child learns how to employ the dictionary more systematically, to make simple outlines, and to consult index and table of contents. Writing as a motor skill is under relatively good control as penmanship becomes smaller and more uniform. By fifth grade, writing as a means of communication comes into its own, and the fifth-grade child develops a sentence sense and a paragraph sense.

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[1] The following description of psychological development is taken largely from the Gesell and Ilg (1946) profile of the 10-year-old. Supplementary material regarding the child in his present-day setting is also given.

Second, with regard to the sciences, the fifth-grader is showing increasing interest in and use of scientific tools. He extends his arithmetic skills and computations. Arithmetic becomes truly mathematics, which he applies to a range of practical problems. He builds up tables of measure—liquid and dry, length and weight, time and money. There is at this stage of development a definite advance in critical or abstract thinking. The child is able to define abstract words like "curiosity," "morality." He accepts natural origins and natural processes in the physical world. Concomitantly, he is more reasonable in the interpretation of social relationships. He acquires through history and geography a beginning sense of social evolution and of the interdependence of people.

Third, in relation to personal-social participation and its applications, the fifth-grader is able to keep information and attitudes in good balance; he is less likely to confuse the two. Through field trips, through studies of plant and animal life, the child begins to sense something of natural laws and their effect upon his own life. He also learns about his technological culture, by some direct contact with industry and transportation and, even more important, by constant contact with the television image.

His television viewing is greater than that of a younger child (Lyle and Hoffman 1972). Comedy programs and family-situation programs are favored. In the family-situation programs particularly he identifies with children of his own age group, and also of course he makes some judgments as to what family life is and what it should be. This television feed-in is an important source of cultural values, a cultural leveler for children at this age; in later years the rock-music scene will take over much of the same function (Lystad 1973).

Fears are few for this age, though fears vary considerably from child to child, according to Gesell and Ilg. The chief fear is of school failure—that the individual cannot meet the demands of competition. Ten-year-olds enjoy frightening each other in games of spying, hiding. Dreams are common—horrid, scary dreams of being hurt, shot, kidnapped; not only the child himself but his mother or a friend may be the victim.

The fifth-grader gives evidence of approaching adolescence. Ten or more years of adolescence lie ahead. Endocrine changes bring about new physical and mental abilities; but the patterning of behavior remains a gradual process of structured growth. The changes that occur, state Gesell and Ilg, are in essence comparable to those described for infancy and childhood. The foundation and most of the framework of human behavior are laid down in this first decade and they remain a vital part of the behavior of the maturing youth. The teens do not transform the child but continue him.

Analysis of Stories and Drawings

THE SETTING

The fifth-grade stories and drawings (N-201) are for the most part reality-oriented. For 66% of the stories and 96% of the drawings, persons and events familiar in the child's daily life are described. Episodes revolve mostly around family and play-group relationships. Fantasy is also present in the stories, but the fantasy is less related now to childhood fears than to childhood curiosity about the world surrounding the child. In the fantasy story, "The Green Haired Witch" (story 2), the witch is not really a scary or threatening figure; she is an intriguing modern technologist. And her efficiency in sweeping up victims is nothing to worry about, for human beings are quite able to outsmart her in the end. Most of the stories and drawings are presented in a straightforward manner, without benefit of humor (89% of the stories and 98% of the drawings). Fantasy and humor are more likely to occur in stories by white children.

In those stories where geographic location is specified, urban settings account for one-third of the total, rural for one-third, and water, forest, or space settings another third. In the drawings the setting of the water assumes considerably more importance. When the settings are related to the main characters in the work, home and environs account for 45% of the story settings and 19% of the drawing settings. Also of interest now are trips in the city (13% for stories, 10% for drawings), trips outside of the city (36% for stories, 57% for drawings), and even trips in outer space (6% for stories, 14% for drawings). Choice of settings varies in stories and drawings, with girls and blacks more likely to choose settings of home and environs. Boys and whites are more likely to explore other settings—from the city park to the moon's surface.

THE ACTORS

The actors in the works of these fifth graders are usually human beings. Human beings interact primarily with one another, sometimes with animals, and to a small extent with supernatural beings. In the drawings inanimate objects are also pictured frequently; such objects often consist of things close to the child: a familiar house and garden or playground. Table 1 gives the frequency of type of actors in the stories and drawings. In the stories this varies by sex of the author, boys picking more human actors.

Of those stories which deal with human beings, 34% deal with the interaction of family members with one another—families play together in the home, they do chores and tend to the daily household routine, they go on trips together. In 17% of the stories, children interact with other children, usually in play situations; in 12% of the stories children interact with adults, usually in informal situations where the adult takes the child for a special outing. The child acts alone in 16% of the stories; the adult acts alone in 18%; and the child interacts with animals and supernatural beings in 3%.

As for the drawings which show human beings, families interact with each other less frequently (3%) than do children with other children (29%), children with adults (9%), children with animals and supernatural beings (8%). Children are often pictured alone, playing or admiring nature (24%). Adults too are often pictured alone, doing adventuresome things like piloting boats or airplanes (27%). For both stories and drawings the type of human interaction shown varies by sex, girls choosing relationships with other humans within the family unit more often than boys.

Human actors are rarely characterized in ethnic and racial terms (3% in the stories, less than 1% in the drawings). In stories, ethnic groups are mentioned by white children in the context of returning to Europe to visit the old country and

Table 1—Types of actors

	STORIES %	DRAWINGS %
ACTORS:		
Humans only	53	24
Humans and animals	26	12
Humans and supernatural beings	8	0
Humans and animals and supernatural beings	3	0
Animals only	6	17
Supernatural beings only	1	3
Animals and supernatural beings	1	0
No actors: flowers, trees, inanimate objects	2	44

renew extended family ties. Racial groups are mentioned by black children in terms of the need for racial equality, for fair treatment of blacks. Story 18 is the one impassioned and lengthy plea to a white society for respect and just treatment of black people. Written by a black girl, the story foreshadows adolescent outrage and alienation, about which much has been written; in this sample of 10-year-old children it is the exception not the rule. In only one drawing is a black face colored in. The rest of the drawings show white faces, along with bright flowers and attractive middle-class houses (not apartments or housing projects or slums which is where a substantial number of these black children live).

A third of the stories and drawings show animal figures. In the stories, 43% of the animals are pets, 2% are zoo or circus beasts, 7% are predators, 48% are domesticated rural animals. In the drawings, 16% of the animals are pets, 3% predators, and 81% domesticated rural animals. The type of animal depicted does differ in the drawings by race of the child-artist; black children are more inclined to picture animals as pets. Supernatural beings are found in only 13% of the stories and 3% of the drawings. The "good guys" (God and his associates) and the "bad guys" (monsters, ghosts) are about equally divided in the stories; only good guys are depicted in the drawings.

Main characters in the stories are usually children, the child-writer himself (32%) or other children (34%). Adults account for 22% of the main characters, animals for 9%, and supernatural beings for 3%. Main characters in the drawings are also usually children, the child artist himself (3%) or other children (37%). Adults account for 24% of the main characters in the drawings, animals for 31%, and supernatural beings for 5%. Type of main character varies by race, blacks being the more likely to choose themselves as main characters.

In those works where emotional affect is shown among characters, the affect is primarily positive. Positive affect only is shown in 52% of the stories, both positive and negative affect are shown in 32% of the stories, and negative affect only is shown in 16% of the stories. As for the drawings, 67% show positive affect, 33% negative affect. Affect varies in the works by race, blacks expressing more positive affect.

The characters in these works, especially in the stories, do exhibit complexity of feelings and of ideas. They are able to express mixed feelings about the same person—annoyance at a teacher who punishes them and, at the same time, respect for her because she shows her interest. They are able to talk about good and bad aspects of the same situations—summer time is fun, but it is less fun if you break your arm and are unable to go swimming. Concomitantly, value judgments are being expressed more and more by these children. Morals are often given for the action in a story:

> "Every time someone destroys life, beauty, and kindness he only destroys himself in the light of God."

Table 2—Needs of actors, by sex of the child author or artist

	STORIES		DRAWINGS	
	Boys %	Girls %	Boys %	Girls %
NEEDS:				
Physiological	3	5	11	4
Safety	18	13	0	4
Love of people	5	22	4	7
Love of animals	9	12	0	0
Independence and freedom	34	33	55	74
Achievement and strength	31	15	30	11

"Wise men learn more from fools than fools from wise men."
"Think before acting."

The 10-year-old is indeed beginning to think before he acts, or at least right afterwards.

NEEDS OF ACTORS

Needs of actors in these stories and drawings vary considerably. Independence and freedom, in the form of child play, are still of prime importance. The play is more active for boys than for girls—boys go outside home more, engage more in strenuous and imaginative pursuits. Achievement is also of importance for the children. They give evidence of trying their wings: they speak of wanting to achieve in school, they fantasize about achieving in adult tasks, they admire adult achievers. Table 2 gives needs of actors by sex of the child author-artist. Needs differ by sex in the sample, boys showing twice as much interest as girls in achievement. Needs vary also by setting, achievement being related to settings outside the home.

In 43% of the stories and 94% of the drawings no problems arise in solving needs. In those works where problems do arise, the problems are primarily psychological in nature—fear of loss of love, of loss of face. Occurrence of problems varies by sex and race, boys and whites being the more likely to mention problems. It also varies by setting, by actor, and by need, settings away from the home, nonhuman actors, and physiological needs correlating with problems.

Expressions of needs are usually placed in the context of day-to-day experiences rather than in the context of extraordinary experiences such as rites of passage. Rites of passage are mentioned in 21% of the stories and 2% of the drawings, the rite most frequently cited being that of death. The child seems dimly aware now of his own and other people's mortality, often because of the death of a close relative or pet. Rites of passage are more likely to be mentioned by girls.

The majority of need expressions show a concern for both the individual and for the group (54% of the stories, 63% of drawings). Some expressions show concern only for the individual (32% of the stories, 26% of the drawings) and some show concern only for the group (14% of the stories, 11% of the drawings). Such interest varies—human actors, in home settings, showing more interest in group needs.

HOW NEEDS ARE SATISFIED

Needs are satisfied primarily within those groups most familiar to the child: his family and his peer group. Table 3 shows the social groups involved in the works by sex of the child-author. The focus varies by sex, boys looking toward the less familiar, adult-oriented groups more often than girls; the focus does not vary by race.

Table 3—Social groups involved in pursuit of actor's needs, by sex of the child author or artist

	STORIES		DRAWINGS	
	Boys %	Girls %	Boys %	Girls %
GROUPS:				
Political	11	0	13	0
Economic	11	2	21	0
Family	18	35	0	5
Family and leisure	21	39	0	5
Leisure	39	18	58	81
Religion	0	1	8	5
Education	0	5	0	4

The human actors by and large satisfy needs with rational behavior (73% of the stories, 96% of the drawings). Animals or supernatural beings on the other hand use irrational behavior (69% of stories). Human beings, the child evidently feels, should be appropriate in their behavior, and irrational behavior is simply attributed to nonhumans. Relationships between human actors are usually intimate rather than apart (85% of the stories, 100% of the drawings). Relationships between animals on the other hand can be either intimate or apart in the stories.

Human actors tend to be group-oriented (57% of the stories, 82% of the drawings); animal actors by contrast are more individually oriented (60% of the stories). Human actors for the most part pursue their needs without regard to differentials in social status. It is as if, in 93% of the stories and 92% of the drawings, wealth and privilege do not exist. Animals too, in 90% of the stories, are free from such barriers.

The satisfaction of human needs does not involve sharply differentiated sex roles. But the stories and drawings of boys, about boys and girls, do show more active play, more competitive experiences outside of the home environment, and the stories and drawings of girls, about girls and boys, show more sedentary interests. Age roles are sharply differentiated, child actors accepting traditional subordinate child roles and adult actors accepting traditional superordinate adult roles. The works of boys, however, differ from those of girls in this respect, the former show more child actors trying out adult roles and more adults performing adult roles.

Table 4—Satisfaction of needs, by race of the child author or artist

	STORIES		DRAWINGS	
	Whites %	Blacks %	Whites %	Blacks %
SATISFACTION OF NEEDS:				
Rewards fully satisfied	78	92	98	100
By work of main character	72	90	95	94
By work of others, adult	6	2	3	0
By work of others, children	0	0	0	6
Rewards partially satisfied	3	0	0	0
Reward unsatisfied	19	8	2	0

SATISFACTION OF NEEDS

Needs of actors are usually satisfied in these stories and drawings. They are satisfied by the main characters themselves, who, having defined a goal, work to achieve it and succeed in achieving it. In the stories, satisfaction of need varies by race but not by sex of the author, with blacks more likely to show satisfaction (see table 4). Satisfaction also varies by actor, those stories involving human actors with positive affect more likely to show satisfaction. Satisfaction varies by occurrence of problems (absence of problems relates to satisfaction) and by view of the world (a friendly view relates to satisfaction).

The actors hold positive views of themselves and their abilities (89% of the stories, 94% of the drawings). They express positive views of people's role in their society; people go forward to achieve their goals, and they assume control of their own destiny. Finally, the actors view the world itself, its values and ideals, in a positive fashion. In the stories, 40% show a friendly view of the world, 40% show both a friendly and a hostile view, 20% show a hostile view only. Such views vary by race of the author, blacks—who also receive more satisfaction of needs—having a more friendly view of the world. In the drawings, 91% show a friendly view of the world, 1% both a friendly and a hostile view, and 8% a hostile view of the world.

Summary

Our 10-year-old fifth-grader shows in his works a reality base, an interest in life outside of his home as well as in his home. His social interaction usually involves family members and peer groups. The child shows little concern with the racial or ethnic identity of those around him. He shows positive affect toward others, and he focuses more on the moral implications of human behavior.

Need for independence and play is still of major importance to the 10-year-old. Also of importance is achievement. The satisfaction of his needs is usually sought in family or leisure-group activities, is most often approached rationally and with self-direction. Satisfaction is usually obtained by the 10-year-old, and the child views himself, other people, and the world generally in a positive manner.

One characteristic of 10-year-olds, mentioned by Gesell and Ilg, and evidenced frequently in the present works, is that of *fluidity*. Fluidity is seen in this sample in the child's grasp of the fact that good things and bad often go together. It is apparent in his assessment of fair play, especially in relation to games.

Another trait of 10-year-olds, mentioned by Gesell and Ilg, is that of *security*: the fact that the child "knows where he is at." This trait is seen in several ways in the stories and drawings. In the reality-oriented works, the child shows appropriate interests and goals for his own future. He shows regard for the problems and the behavior of others, for the technological world around him. In his fantasy-oriented works he shows that he knows the difference between fact and fiction and he shows little fear of the unknown.

In language arts, as Gesell and Ilg have pointed out, writing is indeed a means of communication. The child in these works is able to portray not only characters and events but also subtle shadings in motivations, situations, moral judgments of a person's behavior.

Gesell and Ilg mention the 10-year-old's scientific interests; such interests are evident in these works from his concern with gadgetry and scientific exploration. They are also evident in his observations of nature—of the mating and births of animals, of the color and warmth of springtime.

Finally, in the area of social participation, as Gesell and Ilg suggest, the child is learning more and more about the outside world and developing attitudes toward it. In a drawing of his playtime activities, he is able to sketch his front yard within the perspective of the surrounding neighborhood (drawing 3). He shows knowledge of other people, and, in some cases, of the difficulties in which certain minority statuses place them (stories 18 and 19).

The 10-year-old child of this sample holds above all a positive view of himself and his world. Things seem good to him and anything seems possible. He is not hung up about general social problems or his lack of opportunities to achieve his own goals. He is reaching out, exploring, testing the world around him; he is doing so rationally and with insight into the complexities of his social milieu.

Such a picture does not of course apply to all the 10-year-olds in this sample. Sex differences between children are noticeable. Gesell and Ilg emphasize the social poise, the maturity of social relationships, among girls. Girls of this sample show an interest in the home setting and in family relationships. They also show an interest in quiet child play. Boys in the sample are more interested in settings outside of the home and in relationships with other than family and peer groups. Boys show concern with both active child play and with achievement; they seek achievement for themselves and are interested in adults who have achieved. It would seem then that the boys are more socially aware, are reaching out more for social roles and responsibilities in their future. Both girls and boys seem to be veering toward traditional sex-role differentiations, girls taking a quiescent background position and boys taking an aggressive forward stance.

Race differences, while less pronounced than sex differences, are also evidenced in a number of ways. Blacks tend to have more interest in the home environment than do whites. They also show more satisfaction of needs, a friendlier view of the world. These more positive social attitudes of black children contrast with their more deprived social backgrounds. The blacks apparently do not see segregation and poverty as insurmountable obstacles to the achievement of their own goals.

Stories and Drawings

A select group of stories and drawings by fifth-graders is included in this section. As in the previous chapter, the works are presented verbatim with grammatical, punctuation, and spelling errors.

Story 1, "Fat Fanny," describes the extreme consequences of physical indulgence. Poor Fanny! Stories 2, 3, and 4 describe the need for physical safety (but notice how the children now are more self-assured about their ability to handle threats to physical safety). Stories 5, 6, and 7 discuss the need for love among persons. The authors of these stories are able to verbalize anxieties about loss of the love and affection of someone close to them. Stories 8 and 9 concern love for pets. Stories 10 through 14 show delight in independence and play; they include a very matter-of-fact and humorous discussion of the feuding and fighting which is a big part of child's play (story 13: "Fun—Thier Own Way"). Story 15, "The Boy and The Squirrels," discusses a boy's adventure-discovery of animal nature.

Lastly, stories 16 through 20 focus upon achievement or the lack of it. Stories 16 and 17 show achievement by means of good luck. Stories 18 and 19 show the Protestant-ethic road to achievement: hard work. And story 20 shows achievement as it is perhaps most often experienced, mixed with failure; the "moral" given at the end is an insightful one.

Drawing 1, "My frist Time Out," shows a boy's concern with physical safety, in an undertaking of considerable daring for a 10-year-old—a campout in the woods. Drawings 2 through 6, all by girls, focus on independence and play. The play is quiet rather than active, and even when it does reach out from the home the setting is restrained in nature (a trip to the beach, an ocean voyage). Drawings 7 and 8, by boys, also focus on play, but of an active and more unusual nature. Drawing 7 shows a meticulously designed racing car. Drawing 8 shows a boy rising majestically from earth in a basket, held aloft by a large balloon. Drawings 9 and 10, also by boys, concern achievement. Drawing 9, "The Flight To the Moon," unlike the drawings of first- and third-graders on this subject, which show the initial blast-off, shows the time of triumph when the space capsule is about to land on the moon. Drawing 10, "What It Will Be Like in 2000," shows several new social inventions, including more spectacular advertising media. The perils of technological advancement!

These children were all within a few months of their 10th birthdays. Their sex and race characteristics are as follows:

STORY		DRAWING	
1	girl, white	1	boy, white
2	girl, white	2	girl, white
3	boy, white	3	girl, black
4	boy, white	4	girl, black
5	girl, white	5	girl, white
6	girl, black	6	girl, white
7	girl, black	7	boy, white
8	girl, white	8	boy, white
9	girl, white	9	boy, white
10	boy, white	10	boy, white
11	boy, white		
12	boy, white		
13	girl, white		
14	boy, black		
15	boy, white		
16	boy, black		
17	girl, white		
18	girl, black		
19	girl, black		
20	boy, white		

Story 1

Fat Fanny

Fanny was an enormously fat girl. She lived in an enormously fat house, and ate an enormous amont of ice cream. Every day Fanny would wake up and have three boxes of ice cream for breakfast. At school she would have three boxes of ice cream for lunch. At home she would have two and a half boxes of ice cream for dinner. The only reason she would go to bed was to wake up the next morning and eat three boxes of ice cream. Every morning Fanny would wake up and weigh herself. One day she stepped on the scale and it went hay-wire. "Oh, no," said Fanny. "I must go on a diet. From now on I will eat one box less of ice cream for every meal." She tried this and instead of eating one box less, she ate one box more. Fanny started to ride in a truck to school, an ice cream truck of course. She grew too fat for the truck so she started to ride on an elephant. Instead of her riding on the elephant, the elephant rode on her. One day Fanny was sitting outside and she began to sink. She sunk, and sunk, and sunk, and sunk. Today she is still sinking. Some say she sunk right through the earth, and others say she was the maker of the bottomless pit.

Story 2

The Green Haired Witch

Once in the kingdom of Popycake there was a terrible witch with green hair. Every night she would ride a vacuum around the kingdom. She rode a vacuum because she was modern and it was handy because she would sweep down on the town and her vacuum would catch dogs, cats, mice, and everything else she could find including people. She would put them in a prison. She would feed them well because she used them to try experiements and potions. She loved to use people because they had the best reaction. She always got them to try whatever she had in mind by locking them in a room with no escape then she would pour the potions in them. There was only one who could trick her. That was Joe. He acted like he wanted it and the whitch who was mean would not give it to him so everybody did it so they did not get the potion and the whitch moved.

Story 3

Fools and Wise Men

A time ago some very wise scientists needed some human guinia pigs for their experments. They searched and searched. For weeks they found no one foolish enough to do it. After about a month they came in luck. The men finally came across some fools. The fools didn't know better so the followed the scientists into the labratory. They were killed in the experment so their friends got very angry. They wanted to get the wise men back.

They built a deadly machine easily and asked the wise men to help them with it. The wise men were not as foolish as fools and did not except for they didn't want to risk their lives in a fool's experment.

> Moral: Wise Men learn more from fools than fools from wise men.

Story 4

In the Woods

One day I was walking in the woods by myself. I unpacked my things and ate my dinner and then it was time to go to sleep. Next morning I woke up and then I went hunting to find my breakfast befor I knew it a giant bird was attacking me I didn't know what to do so I started to run. The bird still was after me I started to run faster and faster unil finally I reached a dead end. so I tried to slip away but I was trapped so I picked up a rock and threw it at a bird but it missed him. Now I rememerred the bird whistle I got in camp so I blew it and the bird flew away and now it was night time the wolves were howing and I got a little scard because I wouldn't know what would happen next. The next night the wolf attacked and I was fighting it and I stabbd it with a knife and he was dead and that was the end of my campout.

Story 5

Tracy and Tessie

Once upon a time there were two little orphan children.

They lived in a house just on the corner of Shamrock Street. The house was old and broken but this was the only house that they had. The paint was off and the roof leaked badly, the steps were gone and worst of all there was no front door.

The children were 8 years old and there names were, Tessie and Tracy, two twin girls. They both slept on a mat on the floor and they each had two dresses.

Thier parents had died in a fire these two children had managed to escape to this old broken down house with a bag of food and two dresses each. They had been here one whole week and now they were running out of food.

Where would they go? What would they eat? The biggest question was, How long would they live?

Suddenly as these two orphans were sitting in deep thought. Tracy broke the silence, I have a magnificent idea what begged Tessie what. We could go to an orphan home. There we would get plenty to eat and we would have clothes and a bed, and best of all we would have *love*.

Yes, Tracy you're right we can go look for one now If you wanto replied Tessie quickly.

Wait cried Tessie, "We can go and look for a policeman he will give us a ride there.

"Let's go now," cried Tracy

Well yes you guessed right this story has a happy ending.

Tracy and Tessie went to an orphan home and very soon after that they were adopted.

The End.

Story 6

A Big Surprise

One day after school Betty walked home with her friend, Jenny. "Tomorrow is my birthday," said Betty, "and no-one has said a word about it. "Dont feel so bad," said Jenny. "Someone has to remember it. Jenny had to turn the corner so Betty went straight. Betty walked in her house because her mother usually is busy.

Betty thought her birthday was going to be just like the other days

The next day she found out she was wrong. When she walked in the everyone said "happy birthday". Even Jenny was there. From then on she never felt that way anymore.

The End

Story 7

Helen's mystery

Once upon a time there was a little girl named Helen. Helen was going to ask her mother if she loved her. So she went downstairs and said, "Mother do you love me?" Her mother said, "of course I love you dear." Then Helen went upstairs again. When she got into her bedroom again she started to think about what her mother said. She said, "I bet she just said that because she doesn't want to hurt my feelings. Then she thought a while and said, "If they don't really love me, I will run-away tonight.

When night came, Helen started to pack her bags. She sneaked out of her bedroom window. When she was outside she started to walk. She walked for hours. When she turned a corner a man started to follow her. He got closer and closer. He grabbed her and put her in his car and drove away. Then the car stopped. He brought her in this old looking house. Then she knew her mother loved her. Her mother called the police and then they found her tied up in the old house. When the police brought her home, she knew her mother loved her very much.

The End

Story 8

Barney the talking Beagle

Barny is a dog looking for a home. Barny was standing by a school bus stop. He saw the bus coming. Mike got off at this stop. When Mike got off he did not see Barny. Then he saw him.

Mike began to walk home. Barny followed him. Mike decieded to bring him home. Mike asked his mother could he keep him. His mother said Yes if it's O.K. with your father. Mikes father came home soon. He said alright.

Mike brought Barny to his room. Barny said nice pad. Mike looked at Barny and said did you say that. Barny said yes. Mike was amaised

Mike said I'll call you Barny. That's how Barny became Barny. Mike and Barny went on walks. Barny and Mike had fun during the summer.

Story 9

Charkie and Sparkie

Once thier was a girl. She had a dog named Sparkie. She had jist moved into the neighbor hood in a big house.

Their neighbors name was Logging family. They had a german shepard by the name of Charkie. Charkie got of the Logging's yard. Sparkie was out too Charkie jumped into the Hudsons yard. Charkie was chasine Sparkie. Everybody was so excited because Charkie could kill Sparkie. They didn't know that Charkie was a male and Sparkie was a female. So they stoped chassing each other and rested under the grape vine. Later on in the year they mated and had little puppies. When the puppies got old enough to sell they sold then. Charkie and Sparkie kept having puppies so the Logging's where happy and so were the Hudsons.

Story 10

Me and my friends and the way we play

Me and my friends always play spy. We hide and kreep and peep on others. It is fun. We hide in different places when we are being chased. Somtimes we ride on a go cart to get away faster. It goes very fast, and it goes so fast you can hardly steer. I was riding it and I was leaning back and suddenly I lost controll of the go cart. And I fell half way off. My back was scaping on the ground. I said stop, stop, but they were going to fast to stop and anyway someone was chasing us. I was hanging half way off and about to fall off.

The End

Tune in to next weeks story when I fall off of the go cart.

Story 11

Spring is a Very Special time for Some People

Spring is the time for relaxing. Your away from shcool and house work. You can play and have fun without worry of homework or bedtime and sometimes you get to go on a vacation to Hawii, Puerto Rico, or Florida where you can enjoy swimming all year round and enjoy the beatiful scenes.

Spring is a trouble sometimes. Lake last summer my brother mised camp because of a broken arm and he needed a cast all summer. So that is why you sometimes hate summer and everything that gos with it but on the other hand summer is time that everyone loves

Story 12

The Sluggers

There was a baseball team called the Sluggers. They called thier team the Sluggers because they played baseball well. On thier team were Bill, Joe, John, Bob and Reed. There were not many boys but they still played good baseball.

One day they played a game with another team. Reed, Bob, and Joe had each hit a home run and all of them had each caught one fly ball.

When the other team got in they were not doing good. They started cheating so they could win but cheating did not help them. A boy on the other team was thier captain and he cheated so much that nobody liked him but his team and the other team let them cheat.

The cheating that the other team did, did not help them because the Sluggers still won.

Story 13

"Fun—Thier Own Way"

Anne was walking to her room when David and Chris tripped her and got her to the floor. "Get off of me!" she cried.

"No. You gonna make us?" they asked. David was six and Chris was five. They were brothers and always fought. Anne fought with them too sometimes.

"I don't make trash," she said.

"You're just chicken of the sea."

"Moma, David and Chris won't get off me" cried Anne.

"DAVID!!! CHRIS!!! Come here!" said Moma, "Go outside and play with your cousins."

They went outside all the time. This time they got in a fight with thier cousins. Anne was playing the piano and enjoying herself. So now David and Chris, and Anne were having fun—thier own kind of fun, that is!!!!!!!

Story 14

Camp Big Horn

Camp Big Horn's location is on eighth street at the Elks Lounge. We have fun there. We go through army drills at camp it is a fun place. And you don't get home sick becous it is a day camp and you come home every day. We go swimming on Tuesdays and Thursdays and Mondays and Wednesdays and Friday we go to City Park, or sometimes Audubon Park. We go on bikes too, and at the end we go to the pool and take our test.

Story 15

The Boy and the Squirrels

There was once a boy who had nothing to do. Until one day he saw a squirrel's nest and watched it every day for a week. Then finally (28) he saw a squirrel come out. Than a baby come out than another baby come out. He watched them through his window until one day he (54) wanted to pet them. He went outside but they ran away from him. Than he threw some food on the ground for them to eat. They ate (81) it than became to come tamer and tamer Sometimes they would go up to his hand but he wouldn't let them eat out of it because they might accidentaly bite him. (113)

[N.B.: A number of children, as did this boy, counted words and recorded progress as they wrote their stories.]

Story 16

James Jackson and his Wife

Once upon a time there was a man and his wife who wanted to move to Chicago, but they did not have any money. One day while he was outside cutting the grass a man dropped a walet. He pick it up and gave it to the man. The man gave him a 100 dollar bill so he ran inside and told his wife and his wife she said I am going to have a baby. So the next day the man went to the airport and bought two tickets to Chicago. He told all his friends about it. The next day he brawed $900 from his bother. He entered a contest and first prize was $14,000 dollars. Then he pick up the laugeuge and put it into the car and left for the airport. He parked his car then 2 hours later he was off the plane at Chicago airport. The called a taxi and bought a home on the shore of Lake Michgan. The next day he got a job so he could earn some money and he got a letter say Dear Mr. James Jackson you have won 1st prize of $14,000 dollars. He told his wife and they were so happy. How that he got a job he could pay his bother back and he put the $14,000 dollars in the bank to save it and they live happy ever after.

The End

Story 17

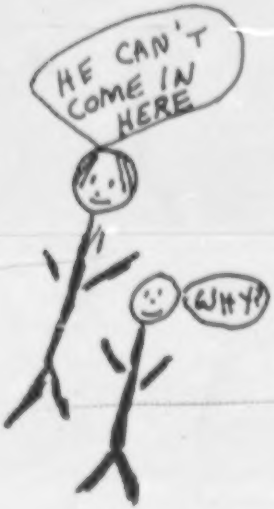
The Lucky Pear

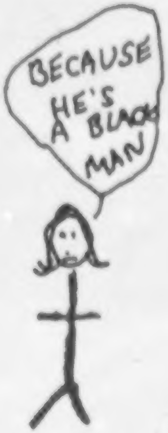
Once there was a pear tree. It belonged to a farmer and his wife. Every morning the farmer or his wife would go and pick the pears.

One day the farmer was walking back from the orchard and he reached into the basket and pulled out a pear. He tried to bite into it but he couldn't. He went back to the house and told his wife that he couldn't bite into the pear. His wife told him to save it because it might bring him luck.

The next day he went to pick pears and he didn't stop picking pears. He was still picking pears until dark and the pear tree still had pears on it. He sold them all and became a millionare.

God Bless You!


HE CAN'T COME IN HERE
WHY?


BECAUSE HE'S A BLACK MAN

Story 18

Freedom of Negroes and Color

Freedom is one of the biggest problems of today's world. Why? Because of the color of a person's skin, but not only because of that because of people's beliefs.

Long ago, the ancestors of NEGROS lived in Africa. Why were these people called NEGROS? Because of the amount of sun they received. But some people call them BLACK PEOPLE.

But did you know that the first to reach the North Pole was BLACK?

Some Negroes discovered a country in Africa. Do you know what that country was? Yes, it was Liberia, but not only the North Pole, and Liberia, but many other countries and things.

But the main thing that NEGROES discovered was SOUL. Negroes may be black, but they surely have a lot of talent. Such freedom songs of Negroes such as: We Shall Overcome, I'm Black and I'm Proud, etc.

Now let's get off the soul business and get on to color problem.

Negro ancestors of long ago were slaves. The white men of our history went to Africa to look for something of some sort. And instead, they found BLACK PEOPLE wandering around. And they took them back with them and they made them serve them, and do all their work. These people were called slaves. They sang beautiful songs of praise such

NO BLACK PEOPLE ALLOWED

as: Sweet Low Sweet Chairio he's coming for to carry me home.

By the way the HE in that song is GOD ALMIGHTY. They believed in God and the majority of them worship GOD of today's world.

Some people say that Negros are free. Yes, free in word but not free in mind and heart. Let me show you an example: signs such as: White Only, No Negroes Allowed. There you see?

Some Negros just give up.

But even WHITE MEN have given their life to set the hearts of a white person to let all black men in. But some people just hate freedom, not only for Negros but for everyone.

Four persons I can remember of are: Abraham Lincoln (White), John F. Kennedy (White), Martin Luther King (Black), and Robert Kennedy (White). All were killed or murdered just because they wanted freedom.

But please don't get me wrong. What I'm trying to say is, I LOVE EVERYBODY!

As the LORD MY GOD said, "DO UNTO OTHERS AS YOU WOULD HAVE THEM TO DO UNTO YOU. Amen.

So remember PEACE!

And one day we hope that all colors can join hands and sing as Martin Luther King said, "FREE AT LAST FREE AT LAST THANK GOD ALMIGHTY WE'RE FREE AT LAST." Amen.

Story 19

My Books

My books or a good help to me. It help me how to spell and read. I nead all of my books to go to collage. Like you did. I like to read my books at home and in school, too. Thats why you went to collage by reading books. I am reading book, so I can go to collage like you did and get a good job, too. At school I read books. I like my reader best. and then come my spelling, and then come my arithmetic, they are all good books to read. And in the reading they are some good stories in them that you might like. Becouse I like the stories in my Books. My speller help me to spell more words.

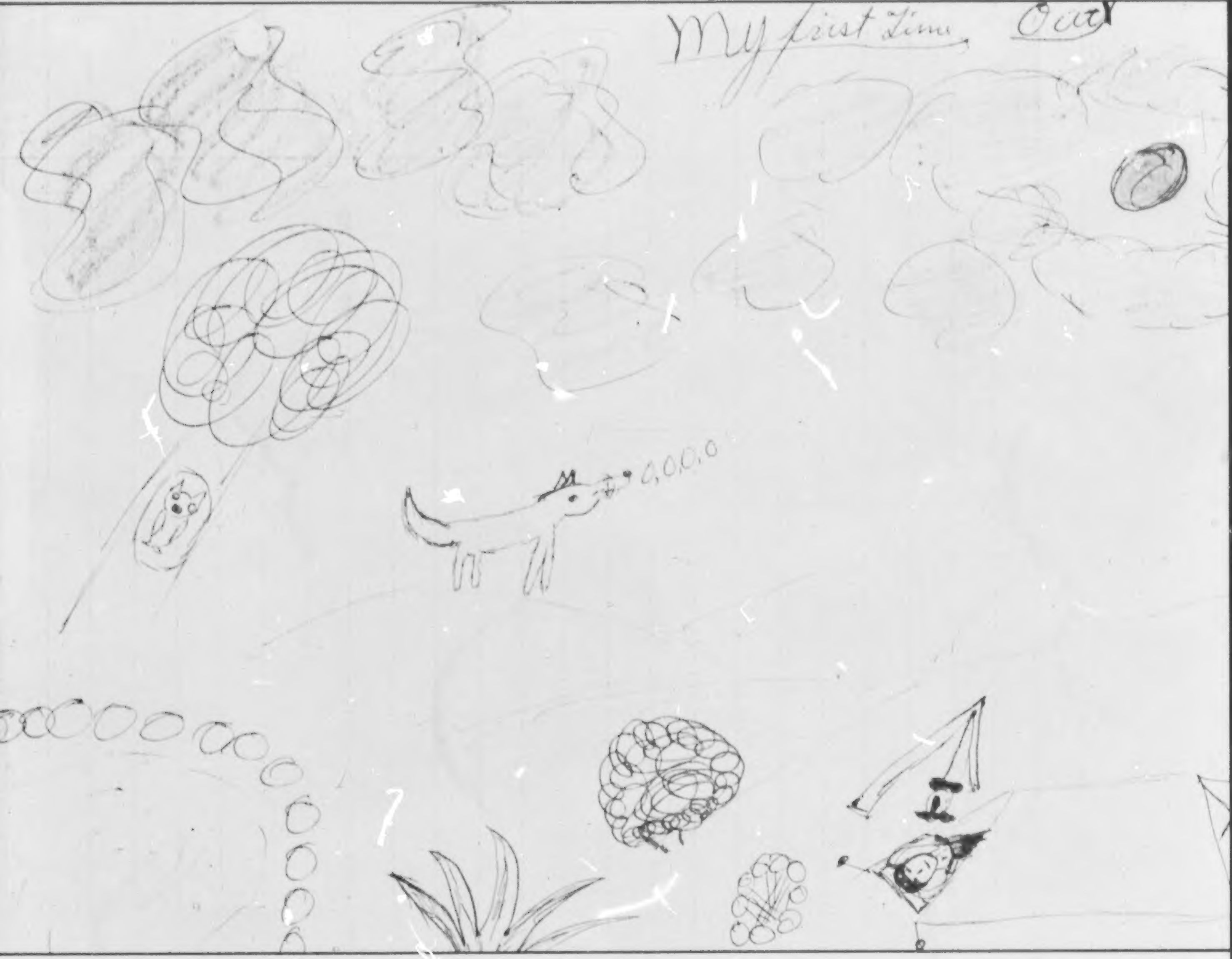
Story 20

Peachy Pete

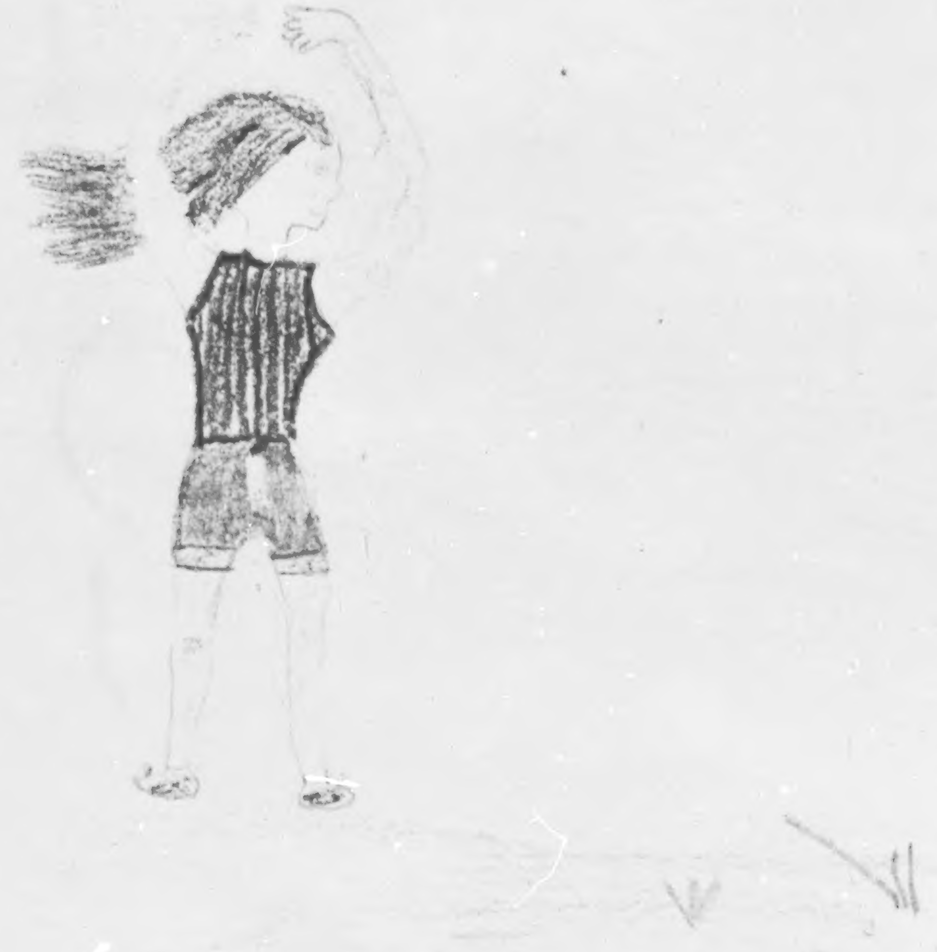
Peachy Pete is a boy who loved peaches. It was a hot summer day when Pete decided he needed money. So he set up a peach juice stand and called it Peachy Pete's Place. It was getting cloudy, it started to drizzle. So he decided to go inside. Then he came out in about half an hour. It was all wet but he didn't mind. Soon he had lots of customers. He was trying to serve all his customers at once. It was a slipping slidding mess. The pitcher turned over he slipped on peach pealings. Everything turned out to be a mess. He had to pay for pitchers, cups, and other things. He decided never to do it again.

Morale: Think before acting.

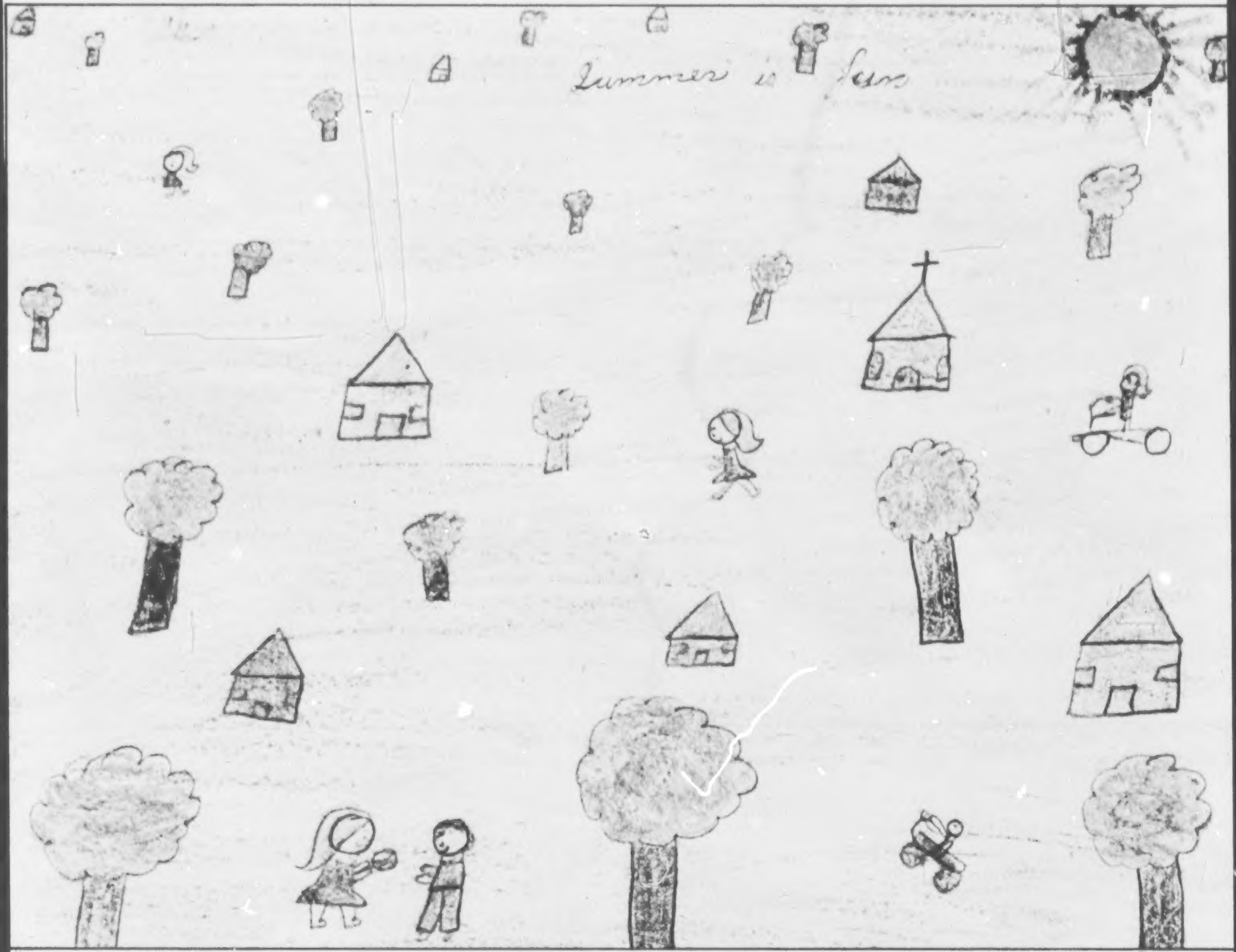
The End


My first Time Out

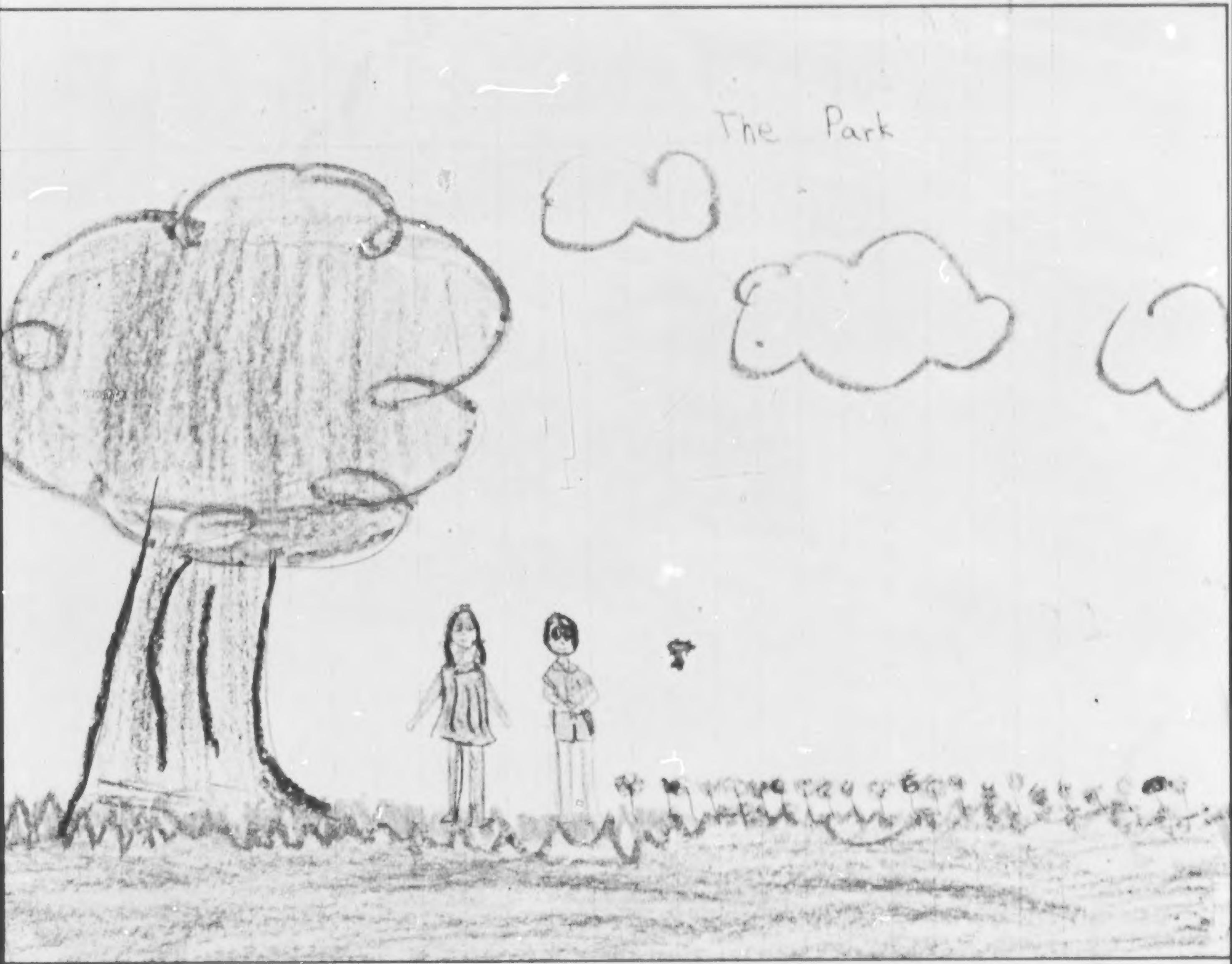
Drawing 1



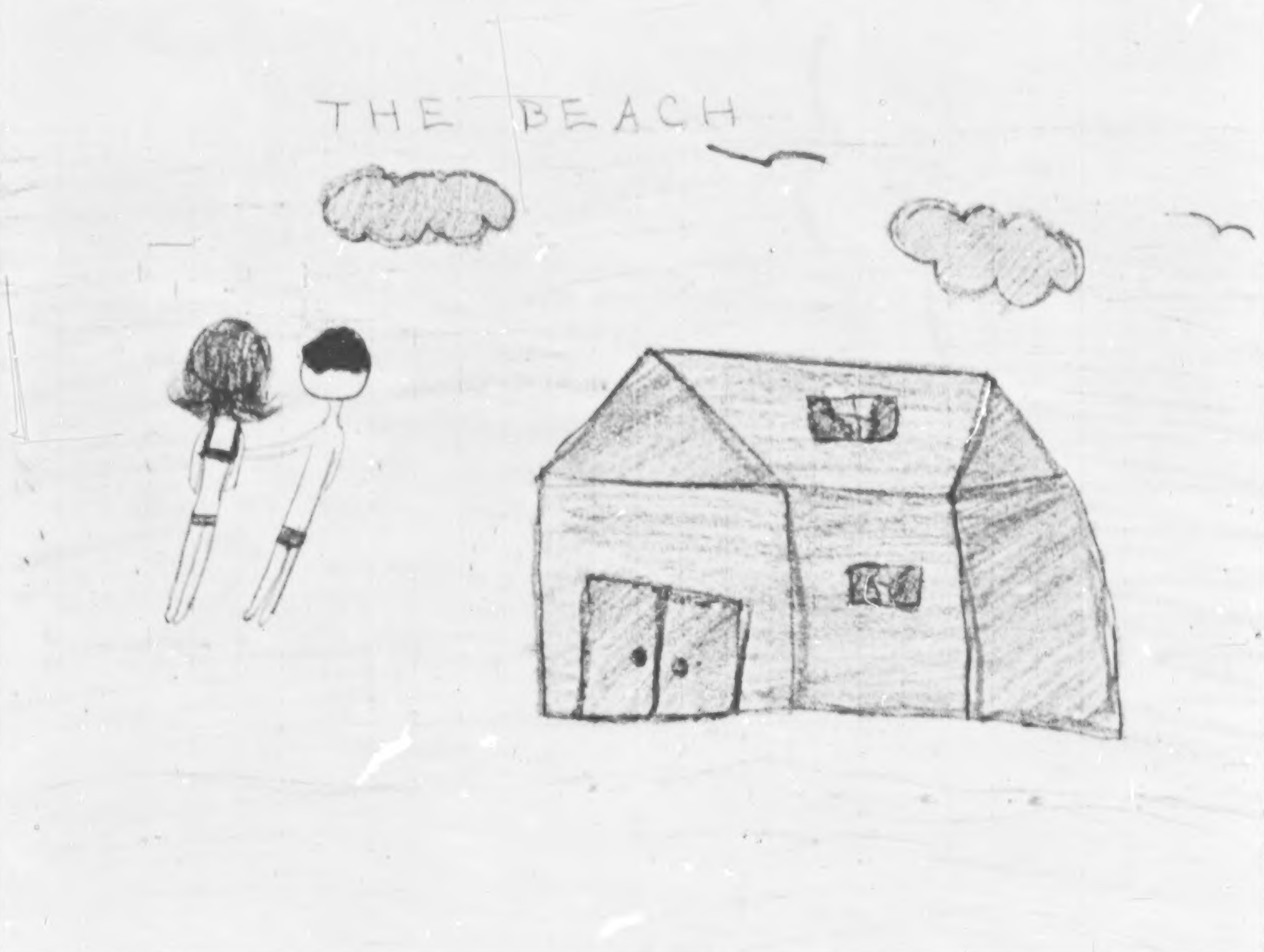
Drawing


Summer is fun

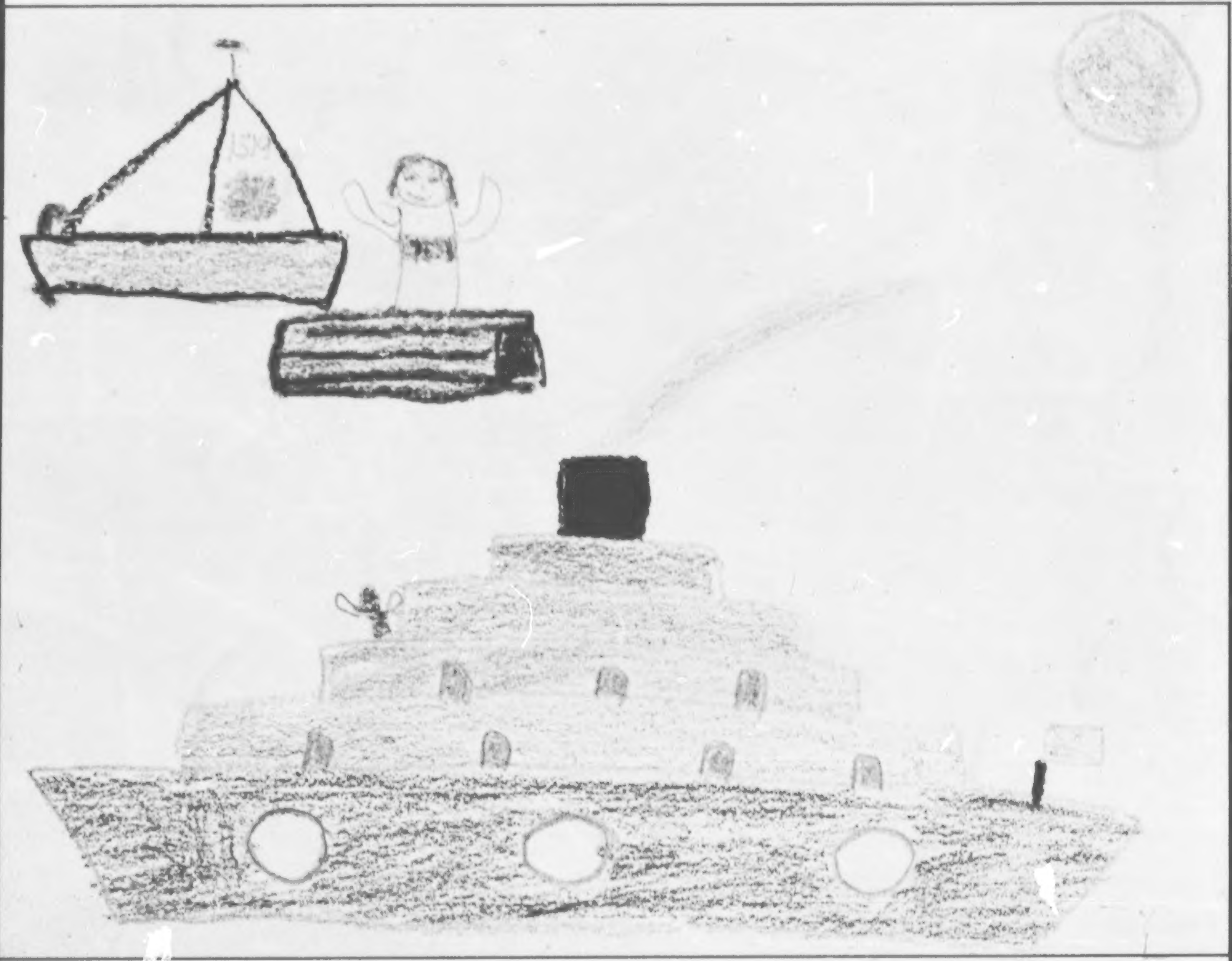
Drawing 3



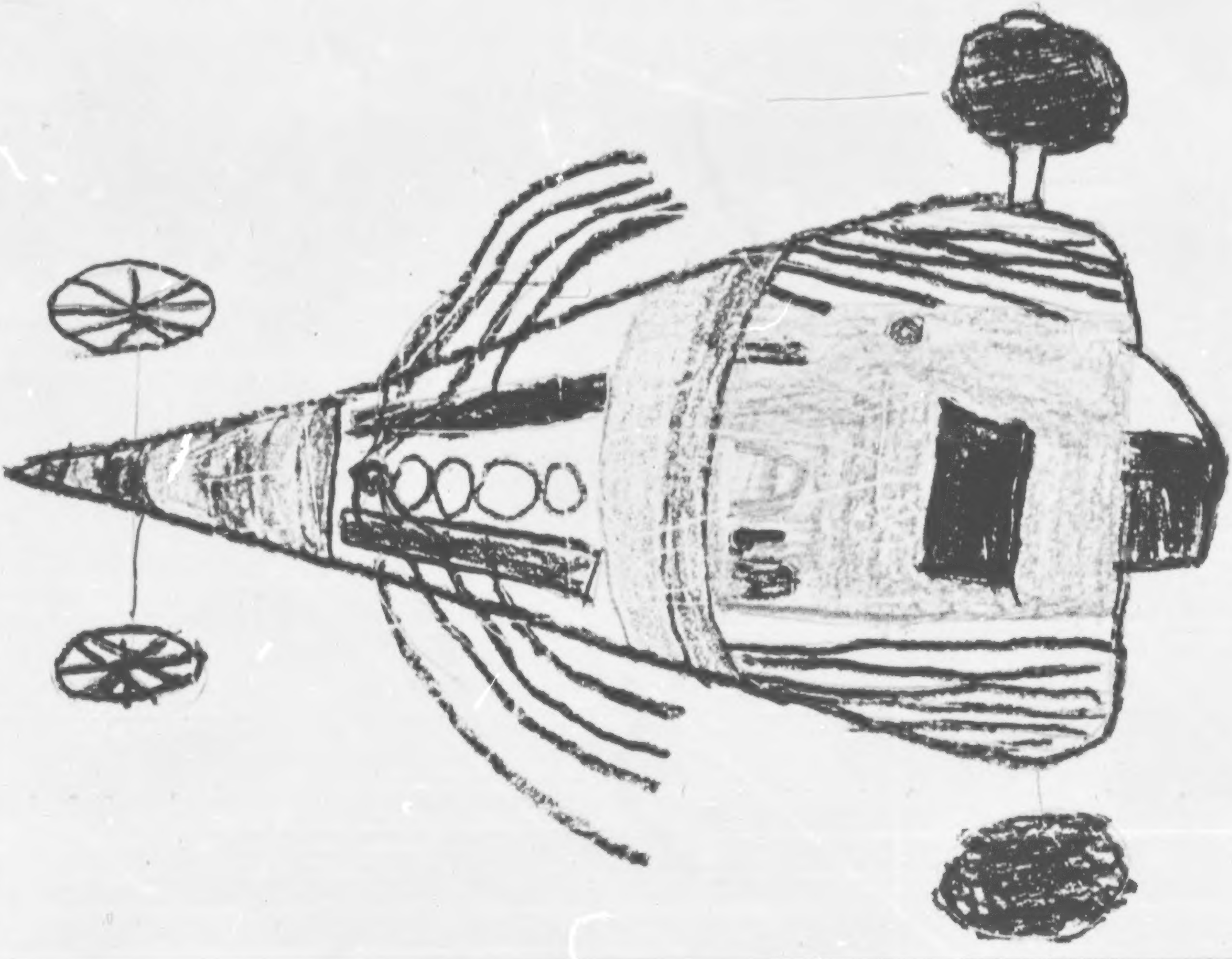
Drawing



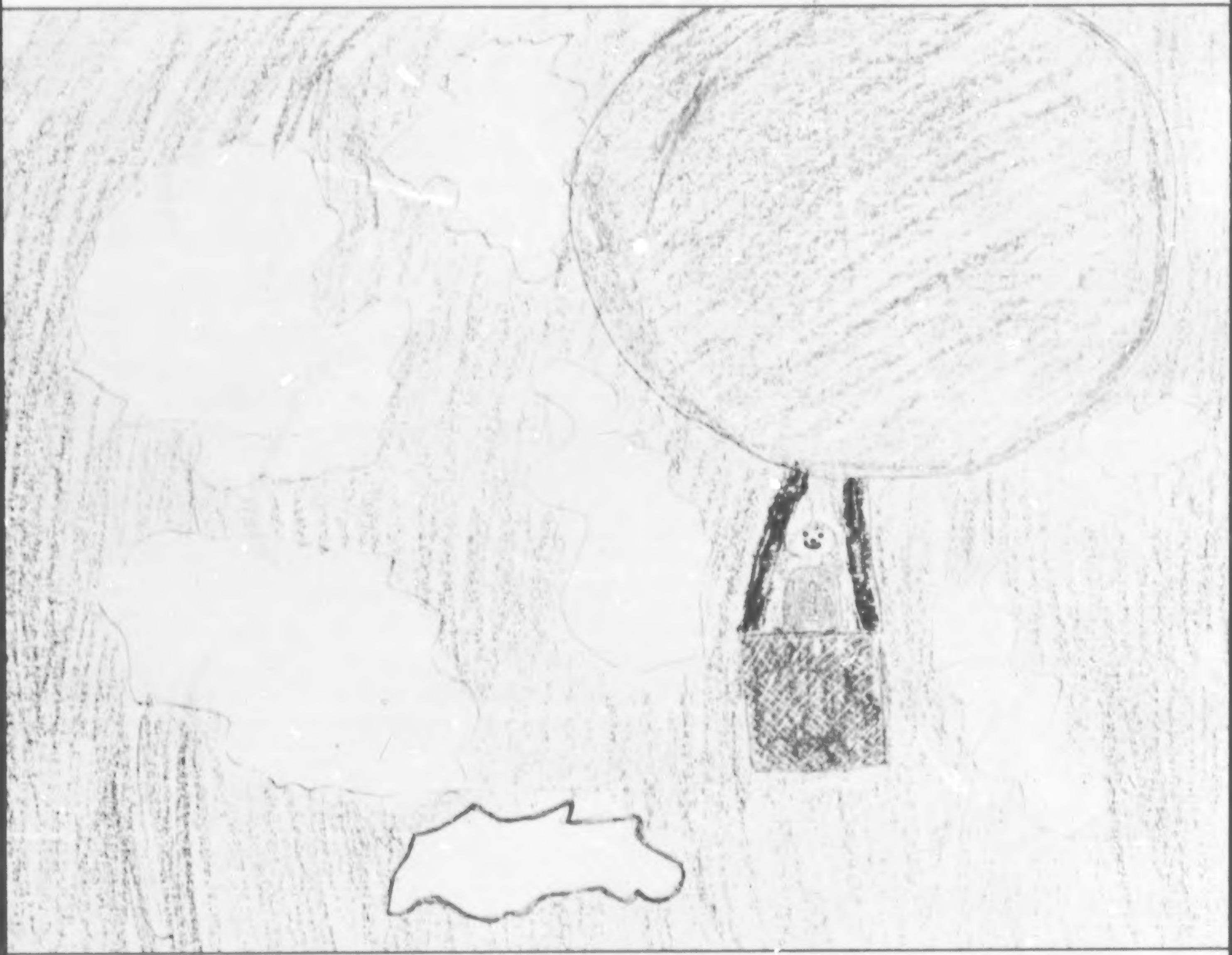
Drawing 5



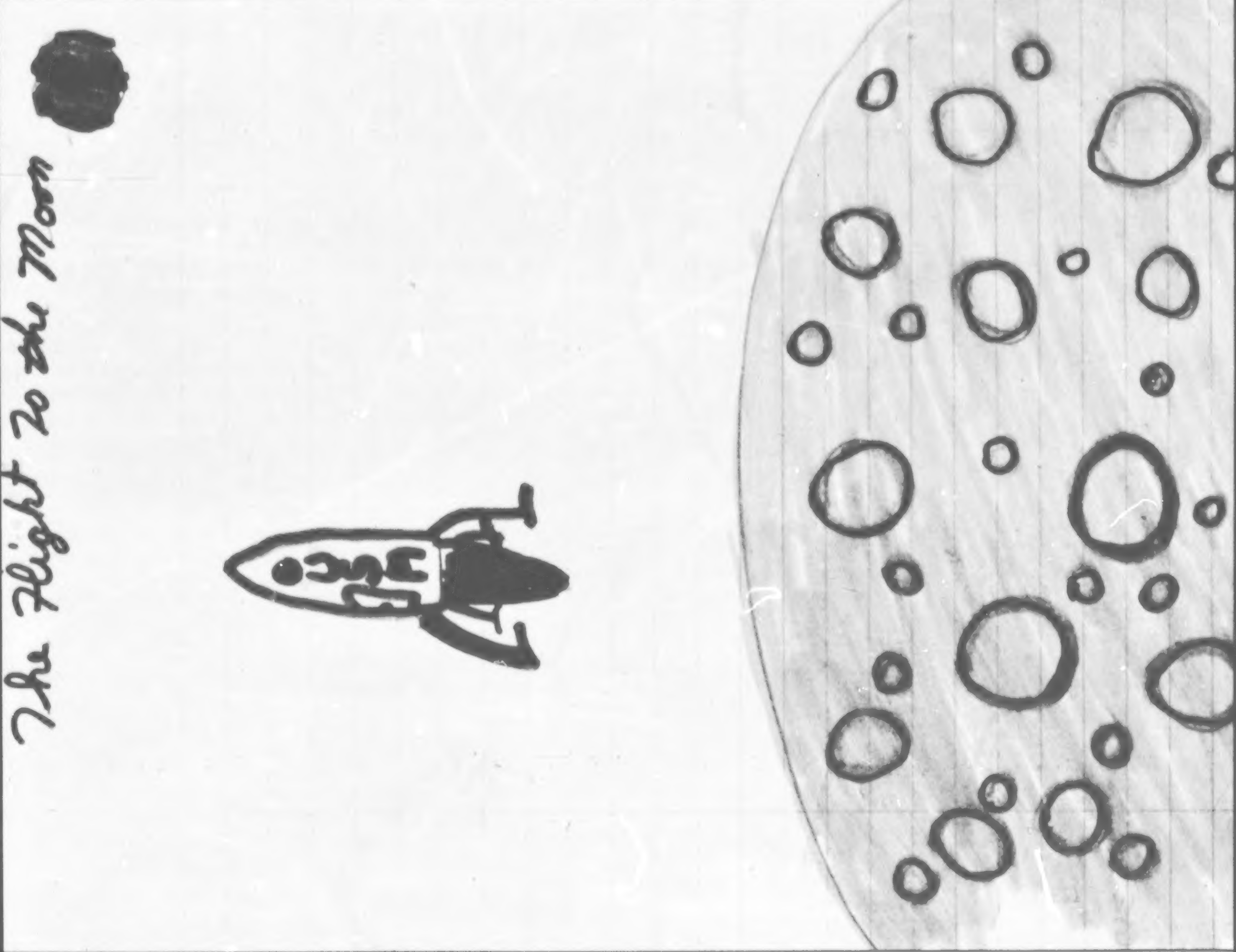
Drawing 6



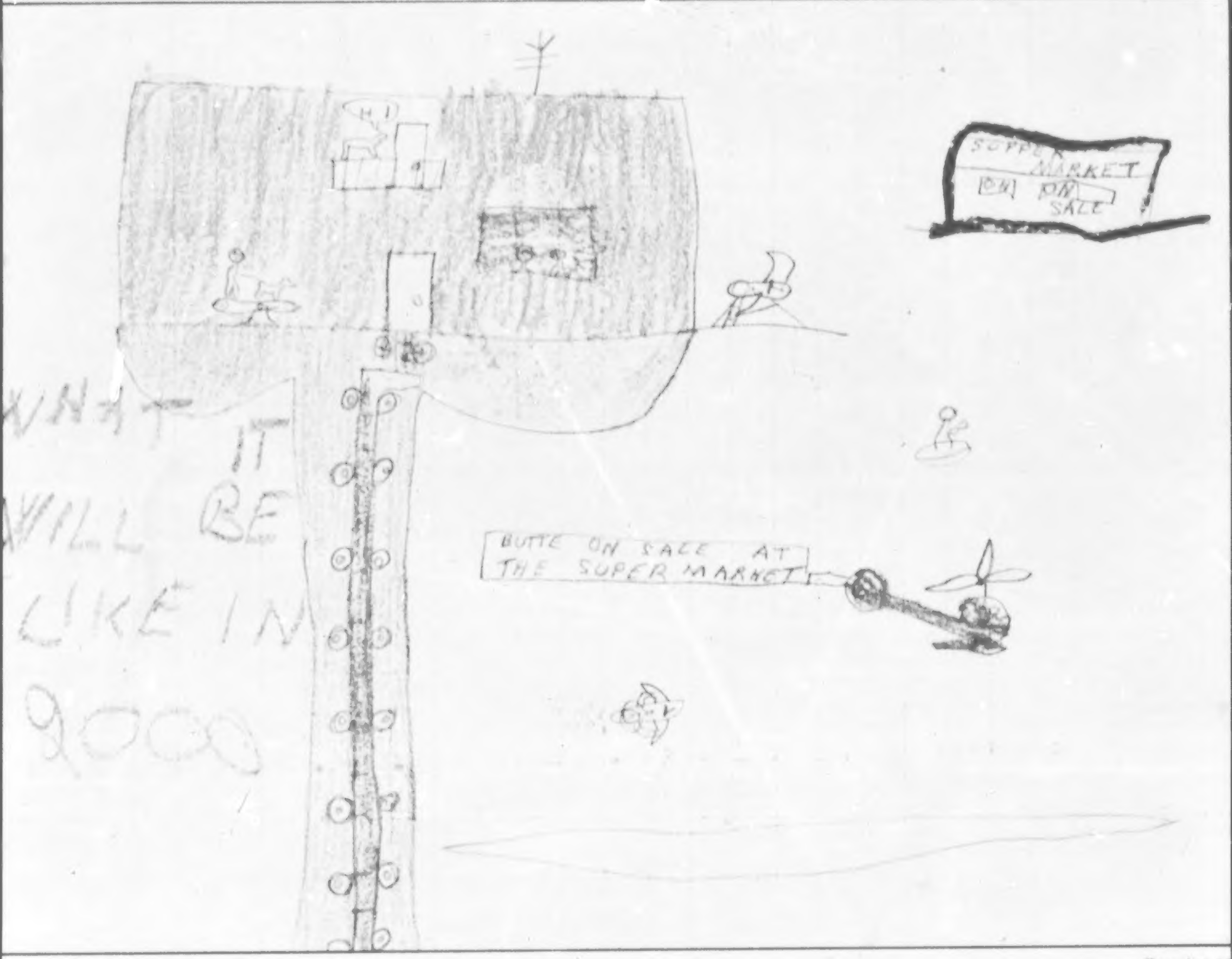
Drawing 7



Drawing


The Flight to the Moon

Drawing 9


HI
SUPPER MARKET
ON ON SALE
WHAT IT
WILL BE
LIKE IN
9000
BUTTE ON SALE AT THE SUPER MARNET

Drawing 10

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Lyle, Jack, and Hoffman, Heidi. "Children's Use of Television and Other Media." in *Television and Social Behavior: Television in Day-to-Day-Life: Patterns of Use*. Washington: U.S. Department of Health, Education, and Welfare. Publication No. HSM 72-9059, 1972.

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CHAPTER 5

Children's Stories and Drawings from a Developmental Point of View

The past three chapters have been concerned with differences in the content of children's stories and drawings within various age groups. In this chapter are discussed differences in content of children's works between age groups. Several questions are raised: Does the scene of activity change for older children? Do the kinds of actors focused upon change for older children? Do the needs of these actors, and the methods they use to obtain satisfaction of needs, change? Finally, does the amount of satisfaction itself change as children grow older?

At age 6 the child leaves home for first grade, and he is away for the better part of his day. Thereafter, more and more of his active hours are spent in the school classroom, in the neighborhood street or playground. The child is enlarging his contacts, trying out new roles, observing and evaluating his surroundings. As he experiences and explores, his perception of the world grows and expands. Comparison of first-, third-, and fifth-grade works shows something of the direction and the force of these developments.

Analysis of Stories and Drawings

THE SETTING

The settings of the stories and drawings are primarily reality-oriented. The emphasis is on reality locations and situations, and this emphasis does not change significantly from first to fifth grade.[1] The geographic location of the stories and drawings does change significantly by age group. In the first- and third-grade samples, their own urban scene, particularly their home, accounts for most of the settings. In the fifth-grade sample, other areas—such as the countryside, the forest, the seashore, or outer space—assume more importance. Although the task requested of them was not, "Write about what you did on your vacation," many fifth graders wrote stories of trips they have taken, providing detailed accounts of their adventure and their fun.

The change from settings close to home to settings far-out differs by sex and race of the older child. Boys are much more willing than girls to reach out into new territory when they are older; whites are more willing than blacks to move outward when they are older. Most girls continue in fifth grade to talk about life in the home or at the school and the playground. Boys, including black boys, go miles further from home base. One black boy talks of visits to his grandmother's home in the country and describes the pear tree, the peach tree, the plum tree, the apple tree—gifts of nature not likely to be found in his urban setting. Another black boy talks of his whole State and its varied points of interest:

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[1] The following description of psychological development is taken largely from the Gesell and Ilg profile of the 8-year-old, with updated material on the child in present-day society.

My State

My state is Louisiana. It is not mine, it is the state I live in. We have many fun things out here. The city I live in is New Orleans, that's the swinger of Louisiana. We have parades that many people comes to see from alover the United States. And we have the French Quaters. And most popular Lake Ponchitrain, it has rides and a penny land. It is a very nice state to live in and N.O. is a very nice city to live in. In all the other cities the're o.k. Baton Rouge is the State Capital of Louisiana.

Fifth-grade white boys tend to stray even farther away from home. Some are fascinated by islands, especially those with buried treasures and with danger lurking at every turn. Others focus upon mountains or forest lands. One has as his setting the country of Vietnam, a land distant in physical space but close in social concern to him:

The War in Vietnam

In Vietnam the American soldiers are helping South Vietnam fight North Vietnam, because North Vietnam has gone over to communism and South Vietnam has not. The U.S.A. thinks that all free countries should stay free.

Evry year thousands of people die fighting the North-South Vietnam war. Since 19—— men have been shooting and killing one another.

If President Nixon could take all Americans out of Vietnam, he probably would, but then North Vietnam would take over South Vietnam, then all of Vietnam would be communist so he can't do that.

THE ACTORS

Older children not only show less interest in the home setting, they also show less interest in family actors in the home. They look outside of the family, to other children, to other adults for the actors in their stories and drawings. While they focus on people outside of their own family, outside of their own neighborhood and sociocultural milieu, they rarely bring up sociocultural differences between such people. In stories, the older children as well as the younger ones see persons as similar to themselves without distinctions of race or ethnic group membership. In drawings older children as well as younger ones show almost all faces as white.

The main actors in the work differ by age group. Whereas the first-grade stories and drawings often show the child himself as main actor, fifth-grade stories and drawings are much less likely to do so. The fifth-grade stories are more likely to show "other" children playing; the fifth-grade drawings show pictures of other children in play or landscapes or pictures of inanimate objects. The kind of affect shown between actors also differs by age group—fifth–grade children view interpersonal relationships less positively than do first–grade children. Older children show more perception in their presentation of human behavior. Whereas first–graders just describe actors in action, fifth–graders to some extent describe actors in action and additionally some of the reasons for their action. True, the explanations are rather simply formulated; but the children nevertheless indicate awareness of and interest in cognitive processes.

The changes found between age groups in characterization of actors varies by sex and by race of the child author-artist. Boys and girls start out in first grade with similar proportions of family actors in their works. The proportion of family actors declines by fifth grade much more sharply among boys than among girls. Blacks start off with more family actors than whites in first grade but by fifth grade have almost exactly the same proportion—which involves for them a higher rate of decline. While fifth–grade girls talk of themselves and their family playing together, performing tasks in the home, boys talk about themselves or other children having adventures out of the home. Boys also talk of adults having adventures—scientists doing spectacular experiments, men of the future leading a futuristic existence, as in the following story by a white boy:

How it will be in the Year 2000

In the year 2000 the world will be amazing. Houses will be built up in the air hundreds of feet high.

People will be going to work and to other places on air (In jet scooters).

Going to the moon will be nothing like going out of solar system. People have probably never heard of an ocean. They've been dried up for years. Dogs don't bark any more,—they talk.

And, as for People they haven't changed a bit, their still themselves.

Changes found between age groups in type of affect among actors varies by sex and race of the child. Although boys and girls start out in first grade with very positive affect, boys become significantly more negative than do girls by fifth grade. Although whites and blacks start off in first grade with similar proportions of positive affect, whites become significantly more negative over time; blacks do not change in affect over time. The following story, by a white boy, is an example of considerable negative affect among actors, leading to violent and tragic death:

The Funhouse

Once in winter the Funhouse gate was left open but rides were off. So Kathy went in the only thing that was open was the miror walk So she went she walked and walked she knocked and bumped into mirors she met up with this man he chased her and chased her she never got out of the walk she went in circles. He was about to caught up went she fell to the ground. He picked her up. He then brought her to the ferris wheel he throned it on as fast as it can go. She fell and broke her neck and died.

NEEDS OF ACTORS

The needs of actors shown in these stories and drawings do not differ by age group. They remain varied; the principal need continues to be for independence and freedom. However the degree of independence and freedom sought increases for older children as they spread their wings and reach out further from home. Whereas first-graders search for independence and freedom in simple child play near home—flying kites, jumping ropes, riding on merry-go-rounds, singing songs—fifth graders concentrate on child play of a more adventuresome and also more skill-oriented nature: vacations to Hawaii or Puerto Rico, explorations in a forest or an island or a mountain, baseball games and baseball games and baseball games, diving, tennis, archery, riding.

A sizable number of the children's stories mention problems which must be overcome before needs of actors can be satisfied, problems which involve either physical or psychological obstacles to need satisfaction. The occurrence of problems changes significantly from first to fifth grade, the older children expressing more problems concerned primarily with psychological obstacles.

The similarity of needs expressed between age groups holds for the subgroups studied. Most boys and girls, most blacks and whites are interested in independence and freedom in first as well as in fifth grade. In first grade, boys are twice as interested as girls in achievement and they continue to be twice as interested as girls in higher grades; blacks are as interested as whites in achievement in the first grade and they continue to be so in higher grades.

The change in number of problems found between age groups does not hold for subgroups. Older boys manifest significantly more psychological problems than do younger boys in their works; older and younger girls do not differ. Older whites show significantly more psychological problems than do younger whites; older and younger blacks do not differ. The problems described include fear of inadequacy and abject failure, loneliness and rejection. The following stories are examples of such concern; the first is by a black boy, the second by a white boy:

The Supper Ball

Once a poun a time a boy learned how to nack a supper ball. He nade a little ball. Then He made a little bigger Ball and a bigger ball until he made a ball bigger then a eight by eight room. The supper ball was green (the little one) the big one was puprile. He made another supper ball the same size as Bige pupale one, but thes one was chistl ball with glitter in it. The ball was also bigger lick the eight by eight ball. He tried to makke a bigger than the eight by eight ball, and it fell on him.

The Lonely Tree on a island

There once was a lonely tree on a island all by itself. Some boy was riding in a boat and threw the seed. And then the seed started to sprout. It grew to be a big tree. But it was the only thing on the island. There was not anything but water all around it. Sometimes birds, turtles, ducks, pigons, and other animals would stop by to visit the tree. But they would only stay a minute because the island was so lonely. No one wants to stay on it very long. So one day the tree ran off the island and drowned in the water. And the tree was never lonely again.

HOW NEEDS ARE SATISFIED

The needs of actors in these stories and drawings are satisfied primarily within social relationships of family and peer groups. Family and peer-group relationships remain important for the older group—in fifth grade as in first the children are little concerned with political, economic, religious, or even educational relationships.

Basic patterns of social relationships continue to be rational, intimate, individual as well as group-oriented and nonhierarchical for the older children. The first-graders as well as the fifth-graders are indeed rational, with a firm grasp of the real and the possible. The younger as well as the older children are intimate in their social behavior, choosing informal and spontaneous contact with others over formal, highly structured roles. The children show an orientation to the individual and to the group; first-graders to the same degree as fifth-graders are interested in the individual's personal effort as well as the group effort to achieve goals. All the children are nonhierarchical in their social behavior; the first-graders do have a few kings and queens in their stories and the fifth-graders a few presidents and principals, but neither group has very many.

Actors in the stories and drawings work toward satisfaction of their needs creatively and with self-direction. They seek goals and solve problems through their own initiative, without great concern for what mother or teacher or anyone else "will say." This approach is as true for first-grade productions as it is for fifth-grade productions.

In working toward satisfaction of needs, the actors do not define participation in terms of sex roles; boys and girls in these works do much the same sort of things, with the exception of playing baseball and football. The actors do define participation in terms of age roles—child actors primarily play at children's games and adult actors primarily work in the home or the office. These sex and age orientations do not change between age groups.

While similarity is found between older and younger age groups in the ways needs are satisfied for the sample as a whole, it is not found between older and younger age groups for one subsample: boys. Boys change significantly in their focus on social relationships, relationships out of the family being more important to the fifth-grade boy. The fifth-grade boy is interested in social relationships in the scientific community (the implications of new discoveries), in the economic world (in man's struggles to earn a living), in the political arena (in national pride, national problems). One black boy, writing about a need for achievement, couches it in terms of a future economic role:

What I Want Bew

I wanit to be a national guard when I grow up. Even when I was five years old I wanted to be a national-guard. From when I was small I loved to play with toy soldiers. At home I have a bunch of toy guns. My daddy has a riffle for me. He is going to give it to me when I grow up. What are You going to be when you grow up?

A white boy talks about his country's needs for achievement and for safety, describing some of the economic and social-political relationships involved in the satisfaction of these needs:

America

America is a beautiful country. It has fifty beautiful states. Almost all of her states produce many products of which man lives on. The states produce things that build different materials that man can use and live in. The country produces many things not only for itself but for other countries too. Just like other countries give America supplies.

The supplies that America gets and gives builds transportation, shelter, and other inventions that may help man.

America's polution is very bad. It is killing and injuring man. If she doesn't try to stop her polution, she may come to an end.

SATISFACTION OF NEED

Older children as well as younger ones show satisfaction of needs in their work. The fifth-grade sample seems just as secure, joyous, fulfilled as the first- and third-grade samples. The older children show positive self-images in their characterizations—they are confident about themselves and their talents. They also remain positive about other people and other people's abilities to handle needs—they see others too as seekers, initiators, doers in the world rather than as the passive victims of outside forces.

The view of the world itself, as a comfortable environment to live in, does differ between older and younger children; for the older children the world is a less secure, more threatening place. Fifth-graders show twice as many negative descriptions of the world in their stories as do first-graders—they are more inclined to show the world as a place where children get hopelessly lost, are threatened by superhuman beings, large animals, tornadoes, and other overpowering forces.

Satisfaction of need and view of oneself and of other people do not vary between age groups of the subsamples. View of the world does vary between age groups of the subsample. Boys and girls both show twice as many negative feelings about the world in fifth as in first grade; whites show almost three times as many negative feelings about the world by fifth grade, whereas blacks show half as many negative feelings in fifth as in first grade. Very few older black children see the world as a sinister and unhappy environment; almost a third of the whites see the world this way. The following two stories, the first by a white boy, the second by a white girl, show scenes of a hostile and unpredictable world:

The Treasure Map

Joe was walking on the beach one day. He stumbled on some rocks. When he fell on the sand he saw a funny rock. He looked in it and saw a piece of paper. Just as he was about to open the paper Sam came along. "What ya doing" said Sam. Joe replied, "I found this funny rock and it has a piece of paper in it. Well go ahead and open it.

"What does it say," said Sam. It doesn't say anything. It's just a piece of paper with pictures on it. Let me see it.

Your cracked! This is a treasure map. "Where does it say the treasure is?" Joe asked. It's on Seasond Island." Do you want to go all the way there?" said Joe. I want to go if there's lots of money. "I want to go," Sam said. We'll have to get out of here on Tuesday. When it was Tuesday they set sail.

When they got there they were very hungry. I wonder how Mom and Dad are" said Joe. Oh, they probably allright.

The next morning they got ready for the hunt. As they got where X was they started digging. They found a chest. Let's open it. When they opened it they found a few beads. They were very disappointed.

When they went back to camp Joe asked Sam which way do we go. "I thought you knew" Sam said. Now we're lost! As to this day they never found there way home.

The Girl that picked Strawberries

This story takes place in the United States. There was a girl named Anne that loved to pick strawberries.

One cool summer morning she got up and went strawberry picking in the orchard. Anne picked about one basket when she saw something moving in the bushes. At first Anne was scared but she thought it may only be an animal.

Anne walked to the bushes and looked in. There in the bushes was a big, giant, twelve story spider. The spider chased her all around the orchard. Her father saw the spider and killed it.

That was the end of the spider. Now if Anne sees the bushes moving she runs.

Summary and Conclusions

In our sample the older group of children demonstrate interest in environmental settings and human actors which are different from those of their younger counterparts. The differences are in the nature of greater interest in areas and people outside of the home for the fifth-grader. Older and younger children are not different in basic needs expressed, in the manner in which they go about satisfying such needs, or in the amount of satisfaction of needs obtained. They do differ in affect toward other people, view of the world in general, and perception of problems involved in satisfying needs—with older children feeling less positive toward other people and the world, and showing more concern with problems.

This general picture does not hold to the same degree for all groups of children in the sample. Boys and whites reach out into the world more as they grow older. They are more interested in new places, new people. They also tend to see problems with greater frequency and to view the world less sanguinely than do girls and blacks.

One might ask what it is in the experiences of boys and of whites that makes them more adventuresome. An obvious factor is that boys enjoy higher social status in our society than do girls; they are expected to achieve more and as adults they do achieve much more in terms of power and income. The same can be said to a lesser degree of whites compared with blacks—whites start off with greater cultural advantages, more is expected of them, and as adults they perform better.

This sample consisted of school children of both sexes, black and white, from New Orleans. What about children from other regions of the country, with still other statuses—Spanish American children, American Indian children, children of migrant workers, children with physical handicaps? How do their unique social statuses affect their expectations and interests in the society? There is a need for more cross-cultural analysis to ascertain social perceptions and goals of diverse children in this diverse country.

One of the cherished myths is that the United States is a land of equal opportunity. The older children of this sample do not seem to respond equally to the challenge of this myth. Boys are considerably more interested in new experiences than are girls; whites are more interested in new experiences than are blacks. Both boys and whites also see the frustrations of trying out these experiences—the obstacles, the hurts, the failures along the way—but this does not deter them from forging ahead.

If a goal is to encourage children to make use of opportunities, to participate actively in the society, children must be given meaningful role models with which to identify. The best role models are, of course, real-life ones. But these are not always available. Not insignificant are role models to be found in books children read in school. And they are available. For this reason the focus of attention in the next chapter is on the content of children's books—books the child himself chooses as his favorites, books adults choose for him.

CHAPTER 6

Books for Children

Those Children Read, Those Adults Praise

Through the pages of a book the child is able to explore many places, to meet many people, to do many things. Through the book world the child's own world grows and expands. A wide range of book experiences are available to the child; the child's book world is far more varied than is his real world or even his television world. Not all children have equal access to books, not all children are encouraged to read. The child is prompted to make use of books by a good school library, a good neighborhood library, significant adults who enjoy reading.

The purpose of this chapter is to study the kinds of books children like to read, the kinds of books significant adults suggest that they read, in order to ascertain the role models present in such exposure. The analysis involves, first, what children look for in books in terms of settings and actors, needs and rewards. Second, it involves what adults look for in books for children in terms of these variables. Scrutinized are the choices of two types of adults: literary critics (who are often professional educators as well) and persons who buy books for children (who are usually parents, grandparents, aunts and uncles). Finally, the analysis includes a comparison of children's creative writing (the stories discussed in previous chapters), children's book choices and adult book choices for children, to ascertain similarities and differences in depiction of social behavior.

To be discussed first are the book choices of a sample of elementary school children who do have good library facilities and who are encouraged to read. The sample consists of whole first-, third-, and fifth-grade classes in a largely white, middle-class school in the suburbs of Washington, D.C. The N includes 56 boys and 44 girls who were asked by their teacher in the classroom to write down the titles of their favorite books (see appendix A for a list of titles).

Next discussed are the book choices of adult reviewers of children's books. A number of literary and educational publications regularly review books for children; two of the more prestigious and widely circulated were chosen for analysis: *The New York Times Book Review* (11/7/71, 11/5/72) and *The Washington Post Book World* (5/9/71, 5/7/72). From *The New York Times*, those books labeled *outstanding* during the years 1971 and 1972 in the categories of picture books, books for 6-9-year-olds, and books for 9-12-year-olds were analyzed. From *The Washington Post* prize books and honor books for the years 1971 and 1972 in the picture books and 8-12-year categories were analyzed. The several categories include totals of 40 different books for the younger age groups and 35 for the older age groups (see appendix A for a list of titles).

Best-selling children's books, listed on three different dates in 1971 and 1972 by *The New York Times* (11/7/71, 5/7/72, 11/5/72), are also reviewed. These best sellers—14 in number—were reported by more than 125 bookstores in 64 communities in the United States. Best-selling children's books are not classified by age categories, although they do seem to divide themselves fairly evenly between selections for beginner readers, with few words and simple themes, and selections for emerging adolescents, with complex characterizations and plots (see appendix A for a list of titles).

Books Children Read

THE SETTING

The settings of children's favorite books differ by age group of the child. In the first-grade sample, fantasy orientations are chosen 70% of the time, whereas in the fifth-grade sample fantasy is found in only 40% of the books. Though humorous works are chosen by 57% of the first graders, they are chosen by only 15% of fifth graders. The choice pattern is for increasingly more down-to-earth stories for the older child. But these down-to-earth stories do not necessarily involve the urban scene with which the child is familiar: for older children especially, the scene shifts to other locales—rural areas, the forest and the ocean, outer space. Furthermore, settings for older children are less closely related to the home environment of the main character—the main character moves outward to areas farther and farther away from his home and often moves about from one area to another.

Favorite story settings vary by sex of the younger children in the sample, younger boys preferring stories that are reality-oriented, humorous, set in rural areas, away from the home environment. Favorite story settings do not vary by sex among older children in the sample, girls as well as boys reaching out toward new and broadening environments.

A good example of a comfortable, familiar setting enjoyed by younger children is found in Brunhoff's *The Story of Babar the Little Elephant* (1933). The young elephant Babar loses his mother in the forest to the bullets of a great white hunter. On his own he musters inner strengths and proceeds to a life of adventure in the city. He finds a mother-substitute who affords him a home and a safe, secure existence. He travels about the city, enjoying delights children are familiar with: visits to a big store and to a pastry shop, trips in a car, walks on the boulevard. There are hilarious, impossible scenes, such as that of Babar in a proper shoe store being fitted with very large but proper shoes with spats. The scenes, however impossible, do provide settings which are recognizable to the child.

By third grade the child is interested in reality settings, including reality settings quite different from his own. He is, for example, interested in how people in the past have lived. Wilder's books, such as *On the Banks of Plum Creek* (1937), are popular with the third-grader. These books take the child back to the American West 100 years ago—the setting is not just that of rural land; it is of undeveloped rural land where a new country and a new way of life are being formed. In these stories there is considerable focus on home life, but out-of-home settings are drawn as well—showing how people of this period worked and prayed and went to school and built a viable community.

THE ACTORS

Actors differ in the favorite stories of younger and of older children in the sample. In favorites of the younger age groups, human and animal actors usually appear together; in favorites of the older age group, humans appear alone more often. For first-graders human actors are primarily child actors, but for fifth-graders adult actors are very much in evidence, particularly adult achievers. Most actors in all of the favorite stories are whites; blacks and American Indians appear somewhat more often in the stories of older children and when they appear they generally share equal statuses with whites.

Main characters in the stories also differ among children of different ages. For first-graders, 22% of the main characters are children and 44% are animals; none are adults. For fifth-graders however, 28% of the main characters are children, 20% are animals, 43% are adults. The remaining main characters in both groups are inanimate objects or supernatural beings. The older child is then looking up from his own world, increasingly substituting adult role models for child ones, discarding animal characters and imaginary creatures.

Affect shown among characters also differs in favorite stories of younger and of older children. Among favorite stories of first graders the actors show positive affect 77% of the time, positive and negative affect 23% of the time. Among favorite stories of fifth graders, though, actors show positive affect only 41% of the time and positive and negative affect 59% of the time. Favorite stories of older children show more ambivalence in social relationships; they also show greater complexity of characterization and provide information on why actors act in the ways they do.

Portrayal of actors does not differ in the favorite stories of younger girls and boys; it *does* differ in the favorite stories of older girls and boys. Older boys prefer stories with adult main characters, including blacks; they like books about achievers, particularly those who achieve in the world of sports. Younger girls and boys both enjoy the character of Harold in *Harold and the Purple Crayon* (Johnson 1955). Harold is an irrepressible boy who likes to make his life more exciting than it ordinarily would be. So he draws with a purple crayon. He draws pictures of far-off places and far-out creatures, and in his dreams he is in these places, with these creatures. Harold plays games and has imaginary adventures with childlike abandon and high spirits. Older boys enjoy the character of Wilt the Stilt, in the biography, *Wilt Chamberlain* (Rudeen 1970). Wilt is a very different sort of character—an adult who has achieved superbly in his profession. His determination and his years of practice before becoming a top-flight professional basketball player are described at some length. His early difficulties as a black person in a white-dominated society are also described. Finally, Wilt's honors and awards and his place in the history of basketball are extolled, and the child-reader is able to identify with a real winner.

NEEDS OF ACTORS

In the children's favorite stories the primary needs expressed are for independence and freedom, as shown in child's play. These needs are more important for younger children, with 79% of the first-grade stories as compared to 63% of the fifth-grade stories focusing on them. Needs for achievement and strength are the second most frequently expressed—they are less important for younger children (5%) than for older children (18%). Older children are interested in stories of achievement of both child and adult actors.

Needs presented in the stories of older children are not satisfied as easily as those presented in the stories of younger children—problems are more likely to arise and must be solved before needs can be met. Rites of passage are also more likely to be seen in the favorite stories of older children; they favor biographies in which a person's birth and coming of age and sometimes death are described. In the favorite stories of older children, actors are less interested in just their own individual needs and more interested in other persons' needs as well: they help out others less fortunate than they and cooperate in joint endeavors.

Needs of actors in favorite stories of older boys and girls are primarily for play, but older boys are also considerably interested in books in which the principal need is for achievement. The sports biography is very popular—sports, after all, are important day-to-day activities of the boy; he has some knowledge of the skills needed to play various games, he is eager to learn more skills, he enjoys relating to a sports hero.

For younger children, the need for play is joyously expressed in Dr. Seuss' (1960) beginner readers (see *Green Eggs and Ham* and others). These books include marvelously exuberant stories with fanciful characters like Sam, who enjoys the green eggs and ham, and like Lomaxes, Grinches, Wumps and Nooks, who display independence and freedom and have remarkable adventures. What child wouldn't love to do the same! The assumptions behind such books are significant: play is important and worthwhile, life is to be enjoyed.

For older children needs for play are often seen in mystery-book choices, where amateur sleuths—usually children—prowl in empty houses and empty caves, in woods, in castles and other foreboding places. For older boys, needs for achievement and strength are expressed in biographies of sports heroes and other men who have become very successful in their professions. Needs for achievement and strength among girls are seen in stories of adolescents growing up and overcoming difficulties in both peer-group and child-parent relationships; the main characters typically gain in knowledge and wisdom.

HOW NEEDS ARE SATISFIED

The needs of actors in favorite stories of first graders are satisfied primarily through leisure-time activity (80%); those of actors in favorite stories of third- and fifth-graders are satisfied primarily by leisure-time activity (63%) but also by political and economic activity in biographies of famous men. The actors in favorite stories of all grades show rational, purposeful behavior which is both individual and group oriented. Their social relationships are intimate and face-to-face; encounters are with equals rather than with higher and lower status personages.

The favorite stories of the children in the sample show actors with considerable self-direction in their approach to needs. Having defined goals, the actors seek positively and resourcefully to obtain them, whether they are the improbable fantasy characters first-graders love or historical or present-day heroes fifth-graders prefer. There is no such thing as conformity to norms or timidity of purpose. True, some of the characters do fail in what they are trying to accomplish, sometimes several times. But they try and try again until they accomplish their goals.

Favorite stories of the first-graders do not usually show social roles exclusively related to one or the other sex. Stories of third- and fifth-graders do show sex-role identification, primarily male identification in biographies of achievers. Favorite stories of all children show social roles linked to age groups—children assume traditionally subordinate child roles and adults assume traditionally superordinate adult roles. In fifth grade, however, a number of the children's favorite stories concern growing up and the difficulties of transition from child to adult status—there are stories about a child's changing relationships with parents, with peers, as he seeks both independence and love in human relationships.

The manner in which needs are satisfied differs in favorite stories of older boys and older girls. In stories of older boys, rewards are more often obtained through political and economic roles, more interest is shown in rational behavior and formal-apart relationships between actors, a greater degree of sex-role identification is present. Older girls prefer stories of adolescents and their changing relationships to the family group, stories such as Neville's *It's Like This, Cat* (1963). The main character of this book, Dave Mitchell, is 14 years old, growing up in the midst of New York City. Dave's companionship with an older boy, his friendship with a girl, his affection for a stray tomcat, and his changing relationship with and increased understanding of his father as a human being are told with sympathy and with humor. Although the protagonist is a boy, girls do identify with and receive enjoyment from this tale.

SATISFACTION OF NEEDS

Satisfactions are obtained in all of the children's favorite books. They are obtained usually by the main character himself, without the help of others. The main character, in addition to being successful, holds a positive view of himself—he is confident and glad he is he. He views other characters and their role in the world positively—others too chart their own courses, control their own destinies.

View of the world is more positive in favorite books of younger, as compared with those of older, children. Among first graders, positive views are shown in 75% of the stories—the world is friendly and satisfying and hardly anything goes wrong. Sometimes the world becomes a little dull, but when it does the main character in these stories livens it up—by painting the scenery, changing institutions around, performing impossible feats. Among fifth-graders the world is seen as both positive and negative in 65% of the stories, as social problems of the environment, of human growth and development, of social relationships, are introduced quietly but forcefully. Difficulties are not presented as insurmountable, but they are presented as formidable.

Satisfaction of needs differs in favorite stories of boys and those of girls in the sample. Boys' favorites show very positive views of self; the heroes are self-assured, confident they are going to win. Girls' favorites show heroes and heroines who have self-doubts and uncertainties about their future. Boys identify with strong male images; girls identify with individuals who are less strong and who often need reassurance.

The favorite story of third-grade boys is the sports biography; baseball, basketball, and football giants are featured. The favorite story of fifth-grade boys though takes achievement a step further, for it is the *Guinness Book of World Records* McWhirter and McWhirter(1970). Here boys can go beyond biographies of a few specific people and find all kinds of success stories. They can find the highest, lowest, biggest, smallest, fastest, slowest, oldest, newest, loudest, greatest, hottest, coldest, strongest in the human, animal, and plant world, in the scientific and mechanical world, in the universe and in space. They learn that the tallest recorded man of whom there is irrefutable evidence was Robert Pershing Wadlow, born in Alton, Illinois, on February 22, 1918. They learn that, in terms of record stunts, students of the University of Surrey held a protracted game of hopscotch that lasted 24 hours and included 212 games, taking place at St. Martin-in-the-Fields Church, Trafalgar Square, London, on November 15–16, 1968.

The favorite books of fifth-grade girls show success in human relations. Satisfactions come in the resolution of the actors' interpersonal problems, as for example in Sachs' *Amy and Laura* (1966). Ten-year-old Amy and her older sister Laura struggle through their own problems with friends and with teachers in order to avoid worrying their invalid mother. In another book about Amy, the trials of being the new girl on the block are portrayed. All ends well though in the books of this series as Amy gains in social awareness and in self-esteem.

Books Adults Praise

THE SETTING

Books that adult reviewers choose for younger children up to 8 or 9 years have primarily fantasy settings (62%) and are sometimes humorous (33%). Books these reviewers choose for older children up to 12 years have primarily reality settings (77%) and are seldom humorous (6%). Rural scenes predominate in the book choices for all ages—they are almost twice as frequent as urban scenes. The settings relate to the home and neighborhood of the main characters infrequently—in 28% of the reviewer choices for younger children, in 25% of the choices for older children; in the majority of cases they relate to other areas, oftentimes far away from home. For younger children, Tudor's *Corgiville Fair* (1971) is a sprightly fantasy set west of New Hampshire and east of Vermont, detailing the delights of a Fourth of July celebration as experienced by a number of small animals. For older children, Kerr's *When Hitler Stole Pink Rabbit* (1971) is a sensitively drawn story of the flight from homeland and political persecution of a warm and closely knit Jewish family.

Best-selling children's books are most often fantasy-oriented. They are seldom humorous. Set frequently in rural areas, they describe what happens in or near the homes of the main characters. A classic example, first published over 70 years ago and still beloved, is Potter's *The Tale of Peter Rabbit* (1902). Peter Rabbit's world consists of his home and of Mr. Mc Gregor's appetizing garden—where good quality lettuce and French beans and radishes are to be found. Peter helps himself to Mr. Mc Gregor's yield. The naughty rabbit is pursued hotly by the disgruntled farmer, who objects strenuously to Peter's invasion of his privacy, his lettuce, and his radishes. Finally, like any sensible child, the exhausted Peter returns home to the security and the warmth of his Mother and her camomile tea.

THE ACTORS

Reviewer book choices focus on human actors in 67% of the books for younger children and in 80% of the books for older children. They focus less on animal actors in choices for older children, and rarely on supernatural beings for either age group. Human actors are more apt to consist of the child and other children or adults interacting with each other than to consist of the child and his family. Role models are thus varied and adult-role models are plentiful.

These reviewer choices are concerned primarily with white actors; some stories have all-black or all-American Indian actors (8% for the younger age group; 17% for the older age group), fewer stories show racial and ethnic groups together. Thus little opportunity is provided for identification with other than white persons, little understanding is provided of unique racial or ethnic social values or of the nature of conflicts between groups holding different value systems.

Of main characters in the book choices for younger age groups, 39% are children, 29% are animals, 21% are adults. Of those in the book choices for older age groups, 35% are children, 9% animals, 41% adults. Remaining main characters for both groups are supernatural beings or inanimate objects. Affect between characters is usually all positive in books for the younger age group and usually both positive and negative in books for the older age groups.

In book choices for younger children, characterizations are kept simple, motivational and behavioral analyses are minimal; in choices for older children such analyses are much more frequent. Ungerer's *The Beast of Monsieur Racine* (1971) is a good example of a book choice for younger children which has simple characterization and lots of action. Its main character, Monsieur Racine, meets up with a very unusual, never-before-seen beast in his own backyard. He makes friends with the beast, plays with it, gives it special treats, and studies it. He reports its strange characteristics to the French Academy of Sciences. The Academy is astounded and invites Monsieur Racine to Paris to present his find. When the beast is indeed presented on stage it giggles, tears itself apart, and dissolves into two mischievous children. The text is adventuresome, the illustrations superb, and the joke very funny. An example of a book choice for older children which does contain depth of human characterization is Baker's *Cockleburr Quarters* (1971). In a rundown section of town, a 10-year-old black boy helps a crippled, half-blind "mammy dog" and her eight pups. While caring for and protecting the brood, the boy learns about the problems of survival and about man's role in helping others. The story points out the interdependence of living creatures and has a special message of love and kindness.

Best sellers usually have human actors, primarily white, middle-class children. Animals are sometimes present as pets or in their own world: supernatural beings are not found. Affect shown among characters in best sellers is most often positive; and friendship, cooperation, and generosity are extolled in parables of righteousness and civilized behavior. Silverstein's *The Giving Tree* (1966) is a warm and wise tale of a boy's discovery of the value of loving and of giving.

NEEDS OF ACTORS

Reviewer choices for younger children focus on a variety of needs—5% focus on safety, 27% on love, 60% on independence and freedom, 8% on achievement and strength. Choices for older children show a somewhat different need emphasis—17% concern safety, 36% love, 17% independence and freedom, 30% achievement and strength.

Needs for independence and freedom in the reviewer choices for younger children are often expressed in the fascination of child actors for trips and outings—boat rides, train rides, airplane rides. An example is Burningham's *Mr. Gumpy's Outing* (1970); a book about a no-nonsense old gentleman who agrees to take a collection of yes-nonsense children and animals for a ride in his rowboat. Mr. Gumpy cautions the children and the animals over and over and over again about proper boat behavior, only to end up overturned in the middle of the river—all because of the liveliness of his guests. The high spirits in the book, though, are catching and Mr. Gumpy, the children, and the animals have a happy as well as a wet time.

Need for love in the reviewer choices for older children is characterized by a desire on the part of both adult and child actors for acceptance and understanding and affection. In Klein's *Mom, The Wolf Man, and Me* (1971), a modern tale of romantic love, an 11-year-old, fatherless girl worries when her unmarried mother thinks of marriage. Will her mother remain a free individual? Will she herself remain free? When her mother has a fight with the boy friend, however, it is the child who comforts him. In time, the three characters learn to live together with mutual respect and concern.

Reviewer choices for younger children rarely bring up problems which must be solved before needs can be satisfied; choices for older children often bring up problems. Problems are shown in fiction as well as nonfiction books; they deal with individual concerns, such as lack of self-esteem, drug dependency, and with social concerns, such as war or pollution. Books about problems of special interest to the young, such as the use of drugs, tell it like it is with a fair amount of technical discussion—they are often written by scientists or science writers.

Although life passages are seldom mentioned in the books for younger children, they are often mentioned in the books for older children: birth, death, human growth and development are discussed in ways the older reader can understand. Actors in these reviewer choices are almost always interested in other persons as well as themselves, and the concepts of community and society are implicitly or explicitly present.

In best sellers the need expressed most often is that of love of humans and of animals for one another. In White's *Charlotte's Web* (1952) this need is shown on several levels. Charlotte is a spider whose love of a fellow creature in the barn, a pig, motivates her to save his life in a wise and witty manner. Love and respect between animals in the barnyard are echoed in love and respect between humans—adults and children—around the barnyard. In this story a range of human emotions is actually present—joy, sorrow, anger, concern—with love coming through as a unifying force in the actions of living creatures. In best sellers few problems show up in solving needs, but when they do they usually involve difficulties in finding love and dignity and respect among individuals.

HOW NEEDS ARE SATISFIED

In reviewer book choices for younger children, needs are most often satisfied through leisure-time activity. Family activities are next in importance, political and economic activities, least in evidence. Lobel's *Frog and Toad Together* (1972) shows the delights of two friends as they tell stories, walk in the woods, and swim in the river together. In reviewer book selections for older children, needs are satisfied frequently through political and economic institutions, less often by family and leisure institutions. Political and economic institutions are shown especially in nonfiction works concerned with important historical events or modern social problems. The Gobles' *Brave Eagle's Account of the Fetterman Fight* (1971) recounts Chief Red Cloud's 6 months' war against the United States, the only war in which the United States ever negotiated for peace on the enemy's terms.

Actors show rational behavior only about half of the time in reviewer selections for younger children—the fantasy stories for the young often take them up, up and away from normal activity to marvelous and impossible worlds and marvelous and impossible feats. Actors are rational almost all of the time in the selections for the older age group. Intimacy between characters is almost always shown in books for younger children; characters are more apart and formal in books for older children, especially when deliberating on social issues. In most reviewer selections, group orientations and nonhierarchical social relationships are found.

All of the reviewer choices for younger and older age groups show self-directed behavior. Actors seek out satisfactions with determination and spirit; they tackle difficulties with new and innovative approaches rather than with old, established methods. The stories show few sex-determined roles; girls and boys share activities, and neither sex is barred from certain areas of participation. Most roles are age-determined; children and adults know and respect their places in the world; children are free to experiment and to dream; adults work, sometimes at exciting, sometimes at quite dull pursuits.

Best sellers are usually concerned with family or with leisure-time activity. Their characters for the most part show rational, intimate, group-oriented and nonhierarchical behavior. The characters are also self-directed; roles are not sex-determined but they are age-determined. In best sellers actors pursue their needs with gusto—as in Dahl's *Charlie and the Chocolate Factory* (1964). Charlie is a very poor but resourceful young chap who manages to win one of the five golden tickets which permit five lucky children to visit Willy Wonka's chocolate factory. On his extraordinary tour through Mr. Wonka's factory, Charlie's virtues of goodness and humility win him the strong friendship of Mr. Wonka, who makes him a present of the chocolate factory. This wondrous gift provides Charlie and his family with lifetime sustenance. No longer will they be hungry most of the time; in fact, no longer will they be hungry any of the time. And think of all that chocolate!

SATISFACTION OF NEEDS

In reviewer choices, needs are invariably satisfied. They are satisfied by the works of the main actor himself in 83% of story choices for younger children, in 93% of story choices for older children. Stories for the younger age group show needs primarily for independence and freedom, and child actors are very adept at satisfying such needs, as for example in the book, *Train Ride* (Steptoe 1970). Young children from Brooklyn take a train trip into Manhattan, first stop 42nd Street. They explore and enjoy the flashing lights, giant signs, and a penny arcade. They have a "boss" time.

Stories for the older age group show needs for love and respect, achievement and strength. These are difficult needs to satisfy, but the actors are strong and resourceful: child actors solve their difficulties in growing up, in establishing their identity, adult actors solve their difficulties in achieving success in their work or in reducing the social problems of war, pollution, and disease. Byars' *The House of Wings* (1971) tells the story of a 10-year-old who comes to love, rather than hate, his grandfather, as he helps his grandfather care for an injured, blind crane. The boy's developing awareness of and respect for others are taken up with insight and with compassion in this work.

Actors in reviewer book selections for children tend to look at themselves and at their capabilities realistically, showing both positive and negative self-images. They view other people as self-directed, and they view the world itself as a favorable place for creatures to grow and develop. In reviewer choices for older children especially, the opportunities and the challenges of the world are presented clearly and forcefully.

With best sellers, too, satisfactions are obtained, usually by the main character. View of self, other people, and of the world are essentially positive, as in the perennial best seller, *Winnie-the-Pooh* (Milne 1926). Winnie-the-Pooh, the bear who loves honey, and his friend Christopher Robin, the boy who loves adventure, in a series of marvelous, insightful stories romp through surprises, difficulties, love and friendship, independence and play in a book which has many adult as well as child readers. The popularity of this work undoubtedly lies in the joyousness of needs expressed and the imaginative, wonderful ways in which such needs are satisfied. Winnie-the-Pooh bear brings delight to the reader's world as well as to his own.

Stories by Children, Books for Children

Some general comparisons between children's own stories, children's favorite stories, adult reviewer choices, and best sellers are in order. Discussed will be the similarities and differences in both *what* these materials present and *how* they present it. Two general questions are raised: Are children's interests, as shown in their own and their favorite stories, reflected in stories chosen for them by adults? Are their horizons enlarged by available reading fare?

With regard to setting, the older child as compared to the younger one moves outward from the safe enclave of the home to new areas, in both his own stories and his favorite stories. He is more reality-oriented, less inclined to humor. He shows interest in environments other than his own—the rural plains, the rivers and oceans, outer space. Reviewer choices for older children encourage this process of moving outward; they provide settings across the globe, away from the house and home of the main character. Best sellers on the other hand hold back in terms of horizons; in best sellers an actor's milieu is more circumscribed. These settings are usually rural and often hark back to farm life of an earlier period of our country's history before heavy industrialization; they focus on the home as the locus of social activity.

In terms of actors the older child more than the younger is interested in human beings rather than animals in his own and his favorite stories. He is interested in peer group rather than family group relationships. He is somewhat interested in members of minority groups and he enjoys stories in which both positive and negative affect are intermingled.

Reviewer choices for older children also show more interest in human actors, in peer group relationships. They are more inclined than children's own or favorite stories to show minority group members and to show negative affect and aggressive behavior. Best sellers tend to show human actors in peer group relationships; these actors are usually white middle class in background. In best sellers, actors most often display positive affect, portraying a romanticized picture of human nature.

With regard to needs expressed in their own and their favorite stories, the older child shows less interest in independence and freedom and more in strength and achievement than does the younger child. The older child also expresses awareness of problems to be solved before needs can be achieved. Reviewer choices for older children focus even more on achievement and strength needs, presenting clearly and forcefully adult achievement models. They also show more awareness of problems to be faced in reaching goals than do children's own or favorite stories. Best sellers on the other hand are primarily concerned with interpersonal relationships in childhood, with love and friendship needs in day-to-day activity. Best sellers are not as problem-oriented as are reviewer choices.

Needs are satisfied in children's own works primarily through family relationships. Children's favorite stories are much less family oriented—they provide children with a variety of other social groups with which to identify. In most of the children's own stories and their favorite stories, rationality, intimacy, individual and group orientation, and nonhierarchical interaction patterns prevail. Reviewer choices and best sellers are also less family-oriented than children's own works. They too show rationality, intimacy, individual and group orientation, and nonhierarchical patterns.

Rewards are usually obtained in the children's own and in their favorite stories. In the younger children's own stories, they are obtained both by the main character and by others who help him. In the older children's own stories and in their favorite stories, rewards are almost always obtained by the main character alone. Main characters in these works view themselves positively. View of the world is very positive in the younger children's own and favorite stories, both positive and negative in the older children's own and favorite stories.

In reviewer choices rewards are also usually obtained. They are obtained primarily by the main character alone. Main characters view themselves and the world naturalistically, with expressions of both positive and negative emotions. In best sellers rewards are obtained, and obtained by the main characters. View of actors and of the world are highly positive—the world is seen in a rosy haze.

In comparison with children's own stories, children's favorite books present broader vistas to explore, new people to relate to, new ways to express love and friendship, to be independent, to achieve on their own. Adult reviewer choices of books for children push these perspectives further—in frequently insightful, warm and tender tales. Reviewer choices for older children focus on settings away from the home, unrelated to parent-child relationships. They discuss a variety of needs and present distinct role models for satisfaction of needs. And in almost all cases, needs are satisfied. Reviewer choices do show both an awareness of children's interests as well as the desirability for enlarging their interests further.

Best sellers on the other hand do not necessarily enlarge the child's world. They concentrate on home-based settings, on the need for love and affection among peers who are all members of the white middle class. The world is generally viewed positively—things turn out happily. Best sellers show the familiar, they reassure the child and the parents who give them to the child, that all is well. They do not involve themselves greatly with exploration and change, doubt and defeat.

In the next chapter the question of whether or not book offerings push children's horizons as far as they can is discussed. Suggestions for new reading materials and educational programs designed to encourage reading/writing skills are given. Also presented are additional social indicators to study perceptual development among children, for it is through such continued research that we learn better methods of involving children meaningfully in their own education and in their own society.

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Klein, Norma. *Mom, the Wolf Man, and Me.* New York: Pantheon, 1971.

Lobel, Arnold. *Frog and Toad Together.* New York: Harper and Row, 1972.

Mc Whirter, Norris, and Mc Whirter, Ross. *Guinness Book of World Records*, Ninth Edition. New York: Bantom Books, 1970.

Milne, A. A. *Winnie-the-Pooh*, New York, E. P. Dutton and Company, 1926.

Neville, Emily. *It's Like This, Cat.* New York: Harper and Row, 1963.

Potter, Beatrix. *The Tale of Peter Rabbit.* New York: Frederick Warne and Company, 1902.

Rudeen, Kenneth. *Wilt Chamberlain.* New York: Thomas Y. Crowell, 1970.

Sachs, Marilyn. *Amy and Laura.* Garden City, New York: Doubleday and Company, 1966.

Silverstein, Shel. *The Giving Tree.* New York: Harper and Row, 1966.

Steptoe, John. *Train Ride.* New York: Harper and Row, 1970.

Tudor, Tasha. *Corgiville Fair.* New York: Thomas Y. Crowell, 1971.

Ungerer, Tomi. *The Beast of Monsieur Racine.* New York: Farrar, Straus and Giroux, 1971.

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CHAPTER 7

Children and the World of Education

The original hypotheses of this study, discussed in chapter 1, relate to developmental patterns in children's social concepts. It was found in this analysis of stories and drawings of elementary school children that, as compared with the younger child, the older child has significantly more diversified and complex views of the physical world, the people in it, and their needs and activities. It was also found, in the analysis of favorite books of children and books chosen for children by adults, that such books do present an increasingly broader and more detailed view of the world.

The overall picture of conceptual development, obtained from research with first-, third-, and fifth-graders, varies by social characteristics of the child. The two characteristics analyzed in this study were sex and race. As regards sex, the differences between girls and boys are quite pronounced. In their own stories and their favorite stories, girls are much more interested than boys in the home environment. They show continuing interest in interpersonal relationships within the family unit and in child-oriented rather than adult-oriented behavior. They are less concerned with achievement needs and see fewer problems in solving needs than do boys. They are less involved with the more formal social institutions of politics, economics, religion, and education. And finally, girls are more inclined than boys to see only positive views of the world—for girls the world has a rosier glow.

With respect to race, the differences are less pronounced. In their own stories, black children show more interest than do white children in settings close to home and actors within the family group. Both black children and white children have similar interests in needs, but blacks are less concerned than whites with problems to be solved in satisfaction of their needs. Blacks also are more likely to see only positive views of the world than are whites.

Not only are there differences by sex and race in the children's interests, but the children's own stories, their favorite stories and adult choices for them differ in the ways in which sex and race are presented. Boy and girl actors do appear together in most of the stories, but boys—especially white boys—are more involved in achievement roles. The black boy achieves in one particular area: professional sports. The girl of any color is denied interest in or success in professional achievement, although she can achieve in interpersonal relationships. Similar findings have been reported in analyses of other groups of children's books, in beginner reading texts (Zimet 1971) and prize-winning picture books (Weitzman 1972). The female is passive and stays at home.

With regard to the presentation of race, these stories and books focus primarily on white actors. Blacks are presented, if at all, in a largely white, middle-class milieu. American Indians sometimes appear, but they do so in terms of the stereotypes of their 17th and 18th century ancestors. The here and now of racial interaction, of racial conflict and cooperation, are largely ignored.

In recent years there has been considerable questioning and criticism of reading fare for children. The concern is voiced that reading fare is not meaningful to children: it is unrelated to the real world and to the values professed by the real world. Consequently, many children do not learn how to read, and drop out of school and out of society as well. There are some dismal statistics regarding reading failure. According to a recent U.S. Department of Health, Education, and Welfare report (1969), each year from 2 to 10 percent of children are not promoted. And nonpromotions occur chiefly because students fail in reading. Since one must be able to read in order to master other subjects, troubles multiply and failures increase. Reading disorders affect about 15 percent of the children in schools today. Language disorders affect at least 10 percent of all school children, 50 percent of school dropouts, and 90 percent of juvenile delinquents. Zimet (1971) and others caution that, unless we are successful in affording children more meaningful reading materials, we cannot expect them to want to prepare themselves well in school for active participation in their society at a later time.

The argument is carried here even further: Unless we give children more meaningful reading materials and in particular see that these materials present persons of minority, including female, status with respect and with dignity, then we are encouraging loss of self-esteem and social failure among significant groups of children.

Social Values, Children's Books and Children's Education

The question remains: How can the content of children's books be enriched so as to stimulate the child's imagination, so as to reflect more adequately social concerns of our society? American society of today, particularly its well-educated and youth population, has been characterized as "humanistic" in its value orientation, as focusing increasingly on the dignity and worth of man (Lystad 1973). In political affairs, it shows concern for the protection of the rights of all people, especially the poor, the sick, the downtrodden. In economic affairs, there is special interest in the economic security of those at the bottom of the ladder. Leisure and self-expression—doing one's own thing—are deemed both legitimate and important activities today. In family affairs, the family member more than the family group is focused upon: his own individual values and belief structures, his peer-group relationships assume considerable significance. Religious experience also tends to be an individual rather than an institutional affair in American society. Finally, education as an institution is respected more for its own sake, for the gaining of knowledge, than for the sake of achieving economic success (for recent studies on the diffusion of these values in present-day America, see Harris (1971), Hooper (1970), Lystad (1973), and Seligman (1969).

If one accepts these humanistic values as being not only valid but significant to the future of American society, one wants to ascertain whether or not modern children's books convey this concern for others, this recognition of human differences. To some extent they obviously do. To some extent they do not.*

First of all, the books studied here show a limited number of physical settings. The heavy emphasis on bucolic rural scenes is a focus on a rural environment of yesterday rather than that of today. Far greater variety should be provided, especially with regard to the urban scene, with all of its multicolored sights and multifaceted behavior. The city is not all upper-middle-class suburb. Neither is it all slums. The city is underground in subways and subbasements, performing the myriad services required of population concentrates; it is above ground, in high-rise apartments and skyscraper office buildings. It is also ever-changing as people try doggedly, innovatively, sometimes successfully, to alter the environment to meet needs. Altering the setting, the very fact that it can be altered to fulfill felt needs, is something that should be portrayed in children's books.

Second, there is limited diversity of actors presented in these books. The human beings depicted are almost all white middle-class. Few blacks appear and those that do resemble very successful middle-class whites more than they should. American Indians appear some of the time, but not as American Indians of today—rather, as their feather-wearing, tom-tom-beating ancestors. What about other minorities—Puerto Ricans, Mexican Americans, Asian Americans, poor whites from Appalachia, people with physical and emotional handicaps? They do not appear at all. The need is for different kinds of racial and ethnic actors and different social-role models. It is important to show that a variety of lifestyles are possible and useful in a society such as ours. And there is a need to give respect to actors who are not eminently successful in competitive endeavors, not even in competitive sports! In an era of humanism, the individual *as* an individual is of value.

The suggestion of greater diversity in both settings and actors does not rule out fantasy in books. A liberal amount of fantasy encourages children to dream about what could be, what should be in themselves, in their world. It encourages them to stand on the outside of their society and look in—critically, humorously, compassionately. The suggestion of more diversity is, then, a suggestion for wider vistas of many sorts for young imaginations to take hold of and to enlarge upon still further.

Third, although a range of human needs is presented in children's books, the needs are not presented as applying to all social categories. For example, the need for achievement is related to male activities. There are accomplished women artists, writers, teachers, scientists, politicians, entrepreneurs, athletes, and more books should be written about them. Also, the inaccessibility of needs to parts of the population is not shown in children's books. The special problems minorities face in satisfying needs are ignored. It is important to talk about the problems attendant on need. They are real—they vary with age and sex and social class of the actor, and with acts of nature. If the child is aware of various kinds of social problems attendant on need, he will be better able to cope with his own problems and to help others with theirs.

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*For an analysis of children's books which reflect significantly different value systems, see appendix B: A Comparative Note on Early American Books for Children and Modern Russian and Chinese Books for Children. The religiously oriented American books of the 17th, 18th, and early 19th century are quite different from those published today in this country. They are now considered rather humorous examples of a narrow and repressive view of life, a view which emphasized future salvation at the great expense of present welfare and happiness. The politically oriented modern Russian and Chinese books also differ from contemporary American and western European books in their didacticism and concentration on natonal goals and in their de-emphasis of the individual and his own interests; the individual and his own interests are highly favored themes of the children and adults of this study.

Fourth, the social framework in which human needs can be satisfied is explored inadequately for all but family and leisure-time activity. How does one use the political system to advantage in trying to effect an ecology measure? How does one prepare for occupations other than those in the professions or sports? The answers to questions like these are not found in the children's books. The books should also give more information on both individual means and group means for obtaining satisfactions. What resources are open to the individual, to the group? What additional resources are needed? How can these resources be obtained? Raising new questions about social processes is of greater importance than providing old answers about them.

Finally, the easy availability of satisfactions in children's books is too patly drawn. Rewards in the children's book world, unlike the real world, are always attained; people live happily ever after. There is a need for a more realistic portrayal of what is or is not attainable, of the difficulties to be solved along the way; few people, if any, live happily ever after. If rewards were handled with more discretion and insight, they would have increased meaning for the child who has already experienced the pain of falling down and the fear of the unknown. Concomitantly, views of people—the actor's own self-image as well as his image of other persons—are too facilely presented. The presence of interpersonal conflicts, especially among human beings, should be acknowledged. Too often the manifestation of negative emotion is confined to animal actors. It is the animal in the book that is allowed unkind thoughts, violent acts. But humans, too, are unkind and violent; their frustration and their rage should be dealt with more openly so that they can be dealt with more sanely.

In addition to these general recommendations for the presentation of more humanistic values in children's books are some specific recommendations for the presentation of these values in relation to minority groups. First, there is simply a need for the inclusion of more minority-group members in children's books. Second, there is a need for a more respectful and realistic description of minority groups in the books. Both inclusion of and fair treatment of minority racial and ethnic groups and of women are in order. Third, there is a need for children's books designed especially for minority groups. Blacks, Spanish Americans, American Indians, and Asian Americans deserve more material on their own ethnic heritages so that these children may acknowledge their differences and share pride in their strengths.

Children's books must pay more attention to the diversity of human background and experience. Children themselves crave diversity; their interests are short-lived and they are eager for novelty. But cultural diversity should be presented as more than novelty; it should be presented as a significant part of the country and of the world. Evidence of the woeful neglect and mishandling of minorities has been adequately documented for a number of different kinds of books—picture books, beginner readers, biographies. Educators, reviewers, and parents have all acknowledged the need for changes—it is time to implement them. And the implementation should come about with the assistance of minority-group members.

Until now we have spoken of one important way to provide children with relevant experiences: that of giving them books which portray both human dignity and human differences. There is another important way: that of providing educational programs which enable the child to express himself in writing, to communicate his interests, ideas, and feelings through his own stories. The writing of the children in this sample is vivid and alive; reading the stories one wishes to congratulate their authors, to tell them how enjoyable their works are. One certainly hopes that these children continue to express themselves freely and openly.

Story expression at the first-grade level is hampered of course by the child's inability to write his stories. Should a tape recorder be available in the classroom, he could dictate his stories and they could be played back, for his own satisfaction and for that of his peers. Such experiences at an early age help him in communication skills and also show him that people are interested in what he has to say; they give him more awareness of the statements of other persons and the difficulties all individuals face in intercommunication. Story writing at third- and even fifth-grade levels does not come easily; boys in particular tend to have trouble with small motor coordination in writing. But tape recorders could also be used in these classrooms, the stories typed up—by volunteer mothers if the school budget doesn't permit paid secretarial help—and read by all.

Children's stories can be talked about in the classroom, their implications explored further. In the present sample, even first-graders were interested in adult actors and adult roles. Such roles need to be explored more fully; adult roles in the occupational sphere and also in other spheres need to be discussed and debated. The children show concern in their own stories for all kinds of human needs. They raise questions in the classroom about the universality of needs, about different priorities in needs among different peoples. In most of the children's own works, rewards are obtained. Are indeed satisfactions always obtained? Or are changes needed by the individual, by the group, by the institution before certain needs can be satisfied? Such points deserve thoughtful consideration. Participation in social dialogue of this nature will involve the child in reflections on human nature, social structure, social responsibility, and finally on social change.

By learning at an early age how to communicate, how to listen to the communication of others, children will have increasing opportunity to become active parts of their world. If they are made to feel that their ideas have merit, that their own interests are important, then they will be less inclined to apathy, to withdrawal from the school and the society. They will be more inclined to learn; the learning of writing and reading skills will have meaning for them because such learning will enable them to interact more fully with their fellow man.

A caution—such writing programs should not be programs in which children are graded on their performance. They should not be used to correct or position children. They should be used to stimulate their imagination and increase their self-esteem. In this way children will learn the fun of writing, of seeing their own ideas on paper, of entertaining a listening audience.

Innovations in educational programs are continuously being suggested. New texts, new teaching procedures, new classroom groupings, new school architecture are presently being tried in the hopes of making education more relevant to the modern child. Why not try writing programs in which children are invited to express themselves, are listened to with respect and are given thoughtful response? Such programs are really not new, but they are infrequently utilized today. These children's works won't amaze us; some of them will show lack of knowledge, some will show lack of judgment, but still some will bring new delight to the children as well as to us. Let us encourage the children to speak and let us hear what they are saying.

How to Hear the Children

It is not easy for adults to hear children. In part the reason is because adults themselves talk a great deal of the time. In part the reason is because the indicators which adults employ to hear are not very systematic. A number of different kinds of indicators were used in this study of children's stories and drawings to describe the variables of social structure, social actors, needs of actors, methods for satisfaction of needs, kinds of satisfaction of needs. These indicators are described in chapter 1. In this final section some additional indicators, suggested by the findings, are provided.

With regard to the child's conception of social setting, three additional indicators can be explored: those of (a) time span, (b) culture span, and (c) wholeness of presentation. In terms of timespan, the extent to which the child shows interest in the past, in the life of his ancestors, and, in the future, the life of his children, can be studied. In terms of culture span, the extent to which the child is curious about cultures other than his own, both those within his society and those outside, can be studied. It is important to learn of the child's enlarging cultural interests so that we may provide him with as wide a diversity of material as he can comfortably handle. In terms of wholeness of presentation, the extent to which the child looks at a whole setting or a part of a setting can be focused upon. Does the child view the scene strictly from his own vantage point or does he look above and beyond it?

With regard to the child's conception of social actors, two additional indicators are suggested, those of social class and of personality development. Racial and ethnic indicators were explored in this study, but class characteristics were not. To what extent children identify with actors of their own class, and with those of higher and lower social status, and to what extent this overrides racial and ethnic considerations, are of some significance. With regard to personality development, these questions could be asked: Does the child indicate change in an actor's personality as a result of social experience? Does he indicate flexibility and adaptability of actors as they relate to situations? In a society of rapid change such as our own, such attributes are important for psychic survival.

With regard to social needs, the broad category of "basic human needs" used here could be subdivided into a number of more specific needs. Physical needs can be separated into (1) those connected with physical survival and (2) those connected with comfort and enjoyment. Need for basic nutritional requirements is not the same as need for more and more chocolate candy, or, as in the case of "Fat Fanny" (see p. 69) for more and more ice cream. Safety needs can be subdivided into (1) those concerned with bodily harm and (2) those concerned with psychic disruption or rejection. The need for love can be studied in terms of love object—(1) parent, (2) sibling, (3) friend, (4) friend of the opposite sex, (5) mankind, (6) supernatural being, (7) animal, or (8) toy. All of these love objects were present in both the children's own and their favorite stories; the frequency of their occurrence, the change in frequency by age of the child, afford meaningful study. The need for independence and freedom can be subdivided into (1) needs in familiar situations of home and school, and (2) needs in new situations away from home involving new activities and experiences. The need for strength and achievement can also be subdivided into (1) the need for approval of others, and (2) need for approval of oneself. In this sample, boys show preference for the former, girls show preference for the latter.

With regard to how needs are satisfied, two significant variables can be studied: (a) whether needs are achieved by means of adhering to the *status quo* or by means of initiating social change, and (b) whether needs are achieved through individual, group, or institutional effort. With regard to the former variable, do the children feel that the way to accomplish their needs is through obeying one's elders or through questioning, changing one's environment? With regard to the latter variable, do the children see the process of solving needs as singular in nature or as involving many people? How they see this process has obvious implications for the roles they elect to play.

Finally, with regard to satisfaction of needs, three more indicators can be explored: (a) degree of satisfaction, (b) existence of alternative or substitute goals, (c) conceptualization of societal change. In terms of the first indicator, how often does the child present satisfactions as being partially satisfied rather than wholly satisfied or not satisfied at all? To what extent are children able to express disappointment, unhappiness? As for the second indicator, when satisfactions are unobtainable, is that the very end, or are substitute goals introduced, allowing for some measure of fulfillment? In terms of the third indicator, that of social change, is there an interest in as well as a realization of social evolution—of a society growing and developing as a result of people growing and developing? How easily is the conception of social change introduced as a natural phenomenon?

These additional indicators of conceptual awareness have been introduced in the hope that researchers will continue to study the child's social attitudes and values. Such study is important for a better understanding of the child's developmental perception of social structure, of the life outside of himself to which he must give attention. The study is also needed for a better understanding of intercultural and intracultural differences among people, the ways in which an individual's position in a society affects his acceptance of the social values of that society. The technique of using children's stories and drawings is less culture-bound than most projective measures and for this reason may afford broader insight into human responsiveness, adaptability, and creativity. Finally, the study is needed for the design and evaluation of educational programs for the young—reading programs, writing programs, and certainly social-science programs. It should help us to answer questions about relevancy and signif cance of courses of study, of teachin procedures.

The study of the child's world provide new insights for helping him to grow an develop. Such knowledge enables us t offer the child more meaningful exper ences for participation in his society. Th child of this sample shows intelligenc and imagination, curiosity and spirit. H needs an intellectual environment i which he can continue to explore an create, confident in our respect for hi uniqueness as well as his importance. I such an environment will the child se the world as promising and challengin In such an environment will he ventur to chart his own course—and that ce tainly is our hope for his future.

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Appendix A:

Book Choices of Children and for Children

I: Favorite Books of Elementary School Children, by Grade and by Sex of the Child (N=100)

First Grade Boys

Bethell, Jean. *Barney Beagle Plays Baseball.* New York: Wonder Books.

Bridwell, Norman. *The Witch Next Door.* New York: Scholastic Book Services, 1966.

*Brunhoff, Jean de. *The Story of Babar the Little Elephant.* New York: Random House, 1933.

Geisel, Theodor Seuss. *How the Grinch Stole Christmas,* by Dr. Seuss (pseud.). New York: Random House, 1957.

Geisel, Theodor Seuss. *Ten Apples up on Top,* by Theodore Le Sieg (pseud.). New York: Random House, 1961.

Geisel, Theodor Seuss. *The Foot Book,* By Dr. Seuss (pseud.). New York: Random House, 1968.

Henry, Marguerite. *All About Horses.* New York: Random House, 1967.

Hornblow, Leonora, and Hornblow, Arthur. *Insects Do the Strangest Things.* New York: Random House, 1968.

Johnson, Crockett. *Harold and the Purple Crayon.* New York: Harper and Row, 1955.

Lopshire, Robert. *Put Me in the Zoo.* New York: Random House, 1960.

Rey, Hans. *Curious George.* New York: Houghton Mifflin, 1941.

Scarry, Richard, illustrator. *The Great Big Car and Truck Book.* New York: Golden Press, 1951.

Scarry, Richard. *Richard Scarry's Great Big Air Book.* New York: Random House, 1971.

First Grade Girls

Brown, Margaret W. *Christmas in the Barn.* New York: Thomas Y. Crowell, 1952.

Eastman, Philip. *Sam and the Firefly.* New York: Random House, 1958.

Geisel, Theodor Seuss. *The Foot Book,* By Dr. Deus
(pseud.). New York: Random House, 1968.

Giannini. *Brownie and Puff Paint the Doghous*
New York: Golden Press, 1972.

Johnson, Crockett. *Harold and the Purple Crayo*
New York: Harper and Row, 1955.

*Lionni, Leo. *Tico and the Golden Wings.* Ne
York: Pantheon, 1964.

*Rey, Hans. *Curious George.* New York: Haughto
Mifflin, 1941.

Scarry, Richard. *Supermarket Mystery.* New Yor
Random House, 1969.

Udry, Janice. *What Mary Joe Wanted.* Chicag
Whitman Publishing Company, 1968.

Third Grade Boys

Arden, William. *Alfred Hitchcock and the Thr
Investigators in the Secret of Terror Castl*
New York: Random House, 1964.

Arden, William. *Alfred Hitchcock and the Thr
Investigators in the Mystery of the Moani
Cave.* New York: Random House, 1968.

Beals, Frank L. *Rush for Gold.* New York: Harp
and Row.

Brunhoff, Jean de. *The Story of Babar the Litt
Elephant.* New York: Random House, 1933.

Christopher, Matt. *Hard Drive to Short.* New Yo
Little, Brown and Company, 1969.

Hawthorne, Nathaniel. *Tanglewood Tales.* Ne
York: Dutton, 1853.

Hoopes, Roy, and Hoopes, Spencer. *What a Bas
ball Manager Does.* New York: John Day, 197

Judson, Clara. *Sod-House Winter.* Chicago: Foll
Publishing Company, 1957.

Lane, Ferdinand. *All About the Sea.* New Yo
Random House, 1953.

Lofting, Hugh. *The Story of Doctor Dolittle.* Ne
York: Lippincott, 1920.

Robinson, Ray. *Stan Musial: Baseball's Dura
Man.* New York: G. P. Putnam's Sons, 1963.

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* Chosen by two boys

* Chosen by two girls

udeen. Kenneth. *Wilt Chamberlain*. New York: Thomas Y. Crowell. 1970.

Silverstein. Shel. *Lafcadio, the Lion Who Shot Back*. New York: Harper and Row. 1963.

hayer. Jane. *Blueberry Pie Elf*. New York: Morrow. ,961.

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hird Grade Girls

omans. Godfried. *The Wily Wizard and the Wicked Witch*. New York: Franklin Watts. 1969.

urnett. Frances. *The Secret Garden*. New York: Lippincott. 1911.

*Dahl. Roald. *Charlie and the Chocolate Factory*. New York: Alfred A. Knopf. 1964.

arper. Wilhelmina. *Ghosts and Goblins*. New York: E. P. Dutton. 1965.

jelgaard. Jim. *Big Red*. New York: Holiday House. 1956.

*Lofting. Hugh. *The Story of Dr. Dolittle*. New York: Lippincott. 1920.

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alone. Mary. *Milton Hershey, Chocolate King*. Champaign, Illinois: Garrard. 1971.

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*Wilder. Laura. *On the Banks of Plum Creek*. Eau Claire, Wisconsin: Hale and Company. 1937.

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Fifth Grade Boys

*Arthur. Robert. *Alfred Hitchcock and the Three Investigators in the Mystery of the Whispering Mummy*. New York: Random House.

Bomans. Godfried. *The Wily Wizard and the Wicked Witch*. New York: Franklin Watts. 1969.

*Clemens. Samuel. *The Adventures of Huckleberry Finn*, by Mark Twain. New York: E. P. Dutton. 1884.

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Garst. Shannon. *Red Eagle*. New York: Hastings House. 1959.

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Hitchcock. Alfred. *Alfred Hitchcock's Spellbinders in Suspense*. New York: Random House. 1967.

Hyde. Margaret. *Animal Clocks and Compasses*. New York: Mc Graw-Hill. 1960.

John. Betty. *Hummingbirds*. Chicago: Follett Publishing Company. 1960.

*Kjelgaard. Jim. *Big Red*. New York: Holiday House. 1956.

Lane. Ferdinand. *All About the Sea*. New York: Random House. 1953.

Loomis. Robert. *Great American Fighter Pilots of World War II*. New York: Random House. 1961.

Mc Call. Edith. *Pirates and Privateers*. New York: Children's. 1963.

Mc Closkey. Robert. *Homer Price*. New York: The Viking Press. 1943.

**Mc Whirter. Norris. and Mc Whirter. Ross. *Guinness Book of World Records*. Ninth Edition. New York: Bantam Books. 1970.

Stevenson. Robert. *Treasure Island*. New York: Grosset and Dunlap. 1883.

White. Stewart. *Daniel Boone: Wilderness Scout*. New York: Doubleday and Company. 1946.

Zim. Herbert. *Monkeys*. New York: Morrow. 1955.

Fifth Grade Girls

Burnett. Frances. *The Secret Garden*. New York: Lippincott. 1911.

*Dahl. Roald. *James and the Giant Peach*. New York: Alfred A. Knopf. 1961.

Emery. Anne. *A Spy in Old Philadelphia*. Chicago: Rand Mc Nally. 1958.

Fitzhugh. Louise. *Harriet the Spy*. New York: Harper and Row. 1964.

Garfield. James. *Follow My Leader*. New York: The Viking Press. 1957.

Jane. Mary. *The Dark Tower Mystery*. New York: Lippincott. 1966.

London. Jack. *Call of the Wild*. New York: Grosset and Dunlap.

Money. Walter. *Gentle Ben*. New York: E. P. Dutton. 1965.

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Spyri. Johanna. *Heidi*. New York: Grosset and Dunlap. 1880.

Vance. Marguerite. *Elizabeth Tudor, Sovereign Lady*. New York: E. P. Dutton. 1954.

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* Chosen by two boys

* Chosen by two girls

** Chosen by four girls

* Chosen by two boys

** Chosen by four boys

* Chosen by two girls

II. Adult Reviewer Choices for Children, by Reviewer and by Age of the Child

Outstanding Books of 1971–1972, selected by The New York Times Book Review:

Picture Books and Books for 6–9-year-olds

Nov. [illegible], 1971, Nov. 5, 1972.

d'Aulaire, Ingrid, and d'Aulaire, Edgar. *D'Aulaire's Trolls.* New York: Doubleday and Company, 1972.

du Bois, William. *Bear Circus.* New York: The Viking Press, 1971.

Brown, Margaret. *The Runaway Bunny.* New York: Harper and Row, 1972 (first published 1942).

Bulla, Clyde. *Open the Door and See All the People.* New York: Thomas Y. Crowell, 1972.

Burningham, John. *Mr. Gumpy's Outing.* New York: Holt, Rinehart, and Winston, 1971.

Cole, William. *Oh, That's Ridiculous.* New York: The Viking Press, 1972.

Crossley-Holland, Kevin. *The Pedlar of Swaffham.* New York: The Seabury Press, 1971.

Domanska, Janina. *I Saw a Ship A-sailing.* New York: The Macmillan Company, 1972.

Ehrlich, Amy. *Zeek Silver Moon.* New York: The Dial Press, 1972.

Giovanni, Nikki. *Spin a Soft Black Song: Poems for Children.* New York: Hill and Wang, 1971.

Godden, Rumer. *The Old Woman Who Lived in a Vinegar Bottle.* New York: The Viking Press, 1972.

Grover, Eulalie, ed. *Mother Goose: the Classic Volland Edition.* Northbrook, Illinois: Hubbard Press, 1971.

Hoban, Tana. *Look Again!* New York: The Macmillan Company, 1971.

Hutchins, Pat. *Changes, Changes.* New York: The Macmillan Company, 1971.

Ionesco, Eugene. *Story Number 3: for Children Over Three Years of Age.* New York: Harlin Quist, 1971.

Jarrell, Randall, translator. *Snow-White and the Seven Dwarfs: A Tale From the Brothers Grimm.* New York: Farrar, Straus and Giroux, 1972.

Koren, Edward. *Behind the Wheel.* New York: Holt, Rinehart and Winston, 1972.

Kraus, Robert. *Milton the Early Riser.* New York: Windmill-Dutton, 1972.

Lobel, Arnold. *Frog and Toad Together.* New York: Harper and Row, 1972.

Lobel, Arnold. *Mouse Tales.* New York: Harper and Row, 1972.

Lourie, Richard, translator. *Soldier and Tsar in the Forest.* New York: Farrar, Straus and Giroux, 1972.

Marshall, James. *George and Martha.* New York: Houghton Mifflin, 1972.

Monjo, F. N. *The Vicksburg Veteran.* New York: Simon and Schuster, 1971.

Monjo, F. N. *The Secret of the Sachem's Tree.* New York: Coward, Mc Cann and Geoghegan, 1972.

Mosel, Arlene. *The Funny Little Woman.* New York: E. P. Dutton, 1972.

Spier, Peter. *Gobble Growl Grunt.* New York: Doubleday and Company, 1971.

Spier, Peter. *Crash! Bang! Boom!* New York: Doubleday and Company, 1972.

Steptoe, John. *Train Ride.* New York: Harper and Row, 1971.

Steig, William. *Amos and Boris.* New York: Farrar, Straus and Giroux, 1971.

Tudor, Tasha. *Corgiville Fair.* New York: Thomas Y. Crowell, 1971.

Ungerer, Tomi. *The Beast of Monsieur Racine:* New York: Farrar, Straus and Giroux, 1971.

Watson, Clyde. *Father Fox's Pennyrhymes.* New York: Thomas Y. Crowell, 1971.

Zolotow, Charlotte. *William's Doll.* New York: Harper and Row, 1972.

Prize Winners of 1971–1972, selected by The Washington Post:

Picture Books

FIRST PRIZE:

George, Jean. *All Upon a Stone.* New York: Thomas Y. Crowell, 1971.

Storm, Theodor. *Little John.* New York: Farrar, Straus and Giroux, 1972.

HONOR BOOKS:

Alexander, Martha. *Sabrina.* New York: The Dial Press, 1971.

Carle, Eric. *Do You Want to Be My Friend?* New York: Thomas Y. Crowell, 1971.

Coatsworth, Elizabeth. *Under the Green Willow.* New York: The Macmillan Company, 1971.

Holland, Viki. *We Are Having a Baby.* New York: Charles Scribner's Sons, 1972.

Hutchins, Pat. *Changes, Changes.* New York: The Macmillan Company, 1971.

Lobel, Arnold. *Frog and Toad Together.* New York: Harper and Row, 1972.

Lourie, Richard. *Soldier and Tsar in the Forest.* New York: Farrar, Straus, and Giroux, 1972.

Pearce, Philippa. *The Squirrel Wife.* New York: Thomas Y. Crowell, 1972.

Outstanding Books of 1971–1972, selected by The New York Times Book Review:

Books for 9–12-year-olds

Baker, Betty. *A Stranger and Afraid.* New York: The Macmillan Company, 1972.

Baker, Charlotte. *Cockleburr Quarters.* New York: Prentice-Hall, 1972.

Byars, Betsy. *The House of Wings.* New York: The Viking Press, 1972.

Cole, William, ed. *Pick Me Up: A Book of Short Poems.* New York: The Macmillan Company, 1972.

Emrich, Duncan, collector. *The Hodgepodge Book: An Almanac of American Folklore.* New York: Four Winds Press, 1972.

Goble, Paul, and Goble, Dorothy. *Brave Eagle's Account of the Fetterman Fight.* New York: Pantheon Books, 1972.

Haviland, Virginia, selector. *The Fairy Tale Treasury.* New York: Coward, McCann and Geoghegan, 1972.

Hieatt, Constance. *The Sword and the Grail.* New York: Thomas Y. Crowell, 1972.

Hodges, Margaret. *The Making of Joshua Cobb.* New York: Farrar, Straus and Giroux, 1971.

Hunter, Mollie. *The Haunted Mountain.* New York: Harper and Row, 1972.

Ish-Kishor, Sulamith. *The Master of Miracle: A New Novel of the Golem.* New York: Harper and Row, 1971.

Klein, Norma. *Mom, the Wolf Man and Me.* New York: Pantheon Books, 1972.

Lampman, Evelyn. *Once Upon the Little Big Horn.* New York: Thomas Y. Crowell, 1971.

Madison, Arnold. *Drugs and You.* New York: Messner, 1971.

Mc Hargue, Georgess. *The Impossible People: A History Natural and Unnatural of Beings Terrible and Wonderful.* New York: Holt, Rinehart and Winston, 1972.

Pettit, Florence. *How to Make Whirligigs and Whimmy Diddles and Other American Folkcraft Objects.* New York: Thomas Y. Crowell, 1972.

Pomerantz, Charlotte. *The Day They Parachuted Cats on Borneo: A Drama of Ecology.* New York: Young Scott, 1971.

Provensen, Alice, and Provensen, Martin, compilers. *The Provensen Book of Fairy Tales.* New York: Random House, 1971.

Reiss, Johanna. *The Upstairs Room.* New York: Thomas Y. Crowell, 1972.

Rounds, Glen. *The Cowboy Trade.* New York: Holiday House, 1972.

Sachs, Marilyn. *The Bears' House.* New York: Doubleday and Company, 1971.

Schwartz, Alvin, collector. *A Twister of Twists, a Tangler of Tongues.* New York: J. B. Lippincott Company, 1972.

Shub, Elizabeth. *About Wise Men and Simpletons.* New York: The Macmillan Company, 1971.

Snyder, Zilpha. *The Witches of Worm.* New York: Atheneum Publishers, 1972.

Taylor, Theodore. *Air Raid-Pearl Harbor!* New York: Thomas Y. Crowell, 1971.

Tunis, Edwin. *Chipmunks on the Doorstep.* New York: Thomas Y. Crowell, 1971.

Yolen, Jane, ed. *The Fireside Song Book of Birds and Beasts.* New York: Simon and Schuster, 1972.

Zimnik, Reiner. *The Bear and the People.* New York: Harper and Row, 1971.

Prize Winners of 1971–1972, selected by The Washington Post:

Books for 8–12-year-olds

FIRST PRIZE:

Not given in 1971.

Baker, Charlotte. *Cockleburr Quarters.* New York: Prentice-Hall, 1972.

HONOR BOOKS:

Almedingen, E. M. *Anna.* New York: Farrar, Straus and Giroux, 1972.

Babbitt, Natalie. *Goody Hall.* New York: Farrar, Straus and Giroux, 1971.

Edmons, Walter. *Beaver Valley.* New York: Little, Brown and Company, 1971.

Fleichman, Sid. *Djingo Django.* New York: Little, Brown and Company, 1971.

Kerr, Judith. *When Hitler Stole Pink Rabbit.* New York: Coward, McCann and Geoghegan, 1972.

Levoy, Myron. *The Witch of Fourth Street and Other Stories.* New York: Harper and Row, 1972.

Mc Hargue, Georgess. *The Impossible People: A History of Natural and Unnatural of Beings Terrible and Wonderful.* New York: Holt, Rinehart and Winston, 1972.

Williams, Ursula. *Three Toymakers.* New York: Thomas Nelson, 1971.

III. BEST Selling Children's Books: 1971–1972 as reported by *The New York Times*

Dahl, Roald. *Charlie and the Chocolate Factory*. New York: Alfred A. Knopf, 1964.

Dahl, Roald. *Charlie and the Great Glass Elevator*. New York: Alfred A. Knopf, 1972.

Edwards, Julie. *Mandy*. New York: Harper and Row, 1971.

Kunhardt, Dorothy. *Pat the Bunny*. New York: Golden Press, 1940.

Milne, A. A. *Winnie-the-Pooh*. New York: E. P. Dutton and Company, 1926.

Potter, Beatrix. *The Tale of Peter Rabbit*. New York: Frederick Warne and Company, 1902.

Saint-Exupery, Antoine de. *The Little Prince*. New York: Harcourt, Brace, Jovanovich, 1943.

Scarry, Richard. *Richard Scarry's Best Word Book Ever*. New York: Random House, 1963.

Silverstein, Shel. *The Giving Tree*. New York: Harper and Row, 1966.

White, E. B. *Charlotte's Web*. New York: Harper and Row, 1952.

White, E. B. *The Trumpet of the Swan*. New York: Harper and Row, 1970.

Wilder, Laura. *The First Four Years*. New York: Harper and Row.

Williams, Margery. *The Velveteen Rabbit*. New York: Doubleday and Company, 1958.

Wright, Blanche, illustrator. *The Real Mother Goose*. Chicago, Rand Mc Nally and Company, 1965.

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The Editors. "Prize Winners. 1971." *The Washington Post Book World*. 3. May 9. 1971.

The Editors. "Prize Winners. 1972." *The Washington Post Book World*. 3. May 7. 1972.

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Appendix B:

A Comparative Note on Early American, Modern Russian, and Chinese Books for Children

The books for children discussed in the main body of the text are books currently popular in America, written primarily by American authors with a few by Western European authors. There is considerable sharing of children's books throughout the Western World, with increased communication at international book fairs and meetings and with joint publication of some books here and in Europe (see Hürlimann [1968, 1969] for a detailed discussion of children's books in the Western World). To afford cross-cultural perspective, children's books from an earlier period of our country's history and from the modern centrally planned nations of the USSR and the People's Republic of China have also been analyzed. Early American children's books, with their heavy moral overtones, view actors and needs of actors quite differently from the way modern American books do. So do modern Russian and Chinese children's books, with their focus on national goals; they reflect still other sets of social values and priorities.

Early American Books

Children's books were published in New England as early as 1646. The early children's books published here were often imported from England, written by proper English men and women. Those written in this country emulated the instructive nature of their British counterparts and consisted largely of catechisms, primers, spellers, Latin grammars, geographies, and other school books. An important reference source of these early works is Rosenbach's annotated bibliography (1933) of his own rare collection of 816 volumes, published between 1682 and 1832. It is this collection of early American children's books which is discussed within our analytical framework.

In terms of setting, these books are oriented to reality. Nonhierarchical, they focus on the home life and the religious life of the individual. They prescribe proper behavior patterns in these highly circumscribed settings and ignore the outside world. A case in point is the book, *A Family Well-Ordered, or an Essay to Render Parents and Children Happy in One Another* (1699) written by the celebrated New England divine, Cotton Mather, a native of Boston. The first edition is in two parts. The first part is devoted to the duties of parents to their children, who, as the children of death and the children of hell, need a lot of parental guidance. The second part, addressed to the children themselves, deals with their duties to their parents—everlasting darkness being the ultimate fate of those who are undutiful.

The actors in these early works are usually human, but they also include a supernatural and fearsome God. The main character in the books is the child himself; the other characters are primarily his parents and teachers, who are trying very hard to strengthen his weak nature. A famous book, long popular with the God-fearing adults who ruled over Puritan nurseries, is *A Token for Children, Being an Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths of Several Young Children* (1749). It was written by James Janeway, a well-known English nonconformist divine. The work opens with a letter addressed to all parents, schoolmasters, and schoolmistresses, or any that have any hand in the education of children. It continues with directions to children themselves, instructing them how to behave: they should weep for their sins and pray to the Lord Jesus Christ. Most of the actors in these books, to be sure, are of the white race and Protestant. They are rarely American Indians or black slaves. When such minorities do appear in the books, these heathens generally appear as candidates for conversion.

Needs expressed in the early children's books are primarily for achievement, not in this world but in the next. Eternal salvation is achieved through obedience, prayer, and good works. In order to learn these religious lessons well, one has to be able to read and take to heart the Bible and other sacred works. Hence *The New England Primer* was a very valued book of the 18th century nursery. There were a number of editions, a popular one published by Rogers and Fowle in 1749 was titled, *The New-England Primer Further Improved with Various Additions. For the More Easy Attaining the True Reading of English. To Which Is Added, The Assembly of Divines Catechism.* Although the subject matter varies somewhat, all editions have certain features in common: alphabets in hornbook form, followed by a syllabary and the alphabet in couplets illustrated with woodcuts. The couplets vary with time from the sacred to the secular. The alphabet also appears in a series of admonitory sentences, and sometimes a rhymed alphabet is inserted. The method of using the table of syllables was probably the same in Colonial as in English schools; the child was expected to learn it up and down, backwards and forwards and across, until he knew it by heart.

In these early books needs are satisfied in just one way: through dutiful and complete submission to the will of one's parents. The rigid standards of behavior set by the family, under tutelage and pressure from the clergy, are necessary to obtain one's spiritual rewards. Children are expected to behave rationally and with great conformity to prescribed behavior patterns—they are not supposed to show self-direction or to veer even slightly from the righteous course. Many are the temptations to go off course, and these are described despairingly in some of the books. A vivid example is the little volume, *The Glass of Whiskey*, published about 1825 by the American Sunday-School Union. The work begins by asserting that there is a substance called whiskey: hopefully the little reader will never taste it as long as he lives. Why? Whiskey is a poison, as are brandy, rum, gin, and many other drinks. These drinks are so strong that they knock people down and kill them. But, alas, the taste is pleasant! The little reader must learn to resist the pleasantness or else face untimely death.

Abstinence or not, satisfactions in early children's books are in general unobtainable in this world. Whether or not they are obtainable in the next is a matter of uncertainty, for the child actor is basically weak and wicked. A book such as *The Daisy; or, Cautionary Stories in Verse. Adapted to the Ideas of Children from Four to Eight Years Old*, describes the typical fate of young children. The book was written by an Englishwoman, Elizabeth Turner, and published in the United States in 1808. It contains several cautionary stories about a young girl named Miss Helen. Miss Helen was always too impetuous to do what her Mother told her; she did foolish things, such as cross the street at full speed when the carriages came by. One day Miss Helen looked down at the water from a dangerous well and met her demise by falling and drowning in the well. Poor Miss Helen! (We are not told whether she went to heaven or to hell, but we do know she *was* disobedient.)

It was about 1850 when the style and character of literature for young people reached a critical stage (for more detailed historical accounts the reader is referred to Arbuthnot 1964; Meigs 1953; and Quayle 1971). This date marked the dividing line between the old and the new, between soul-saving didacticism and modern entertainment in children's books. By then a considerable change of attitude had occurred on the part of concerned adults toward the obvious desire of curious children for books that would amuse and delight them without at the same time seeking to impose a nagging load of moral responsibility on their shoulders. This attitude change was related to changing social values and changing economic structures of a growing, independent, freedom-loving America. Social settings were enlarged, more actors with a variety of needs were introduced, and rewards were usually obtained.

Modern Russian and Chinese Books

The Soviet Union was the first country in which the control of book production was taken over by the state; one by one all the countries of the Eastern Bloc have followed suit (see Hürlimann 1968, 1969 for a more detailed discussion of children's books in the eastern world). Only a part of the books are of a political character, but nonetheless publishing is organized within very rigid lines. Recent Russian and Chinese books which have come to our country in English versions are discussed now within the same analytical framework used previously. Some of the books in this group are written by famous poets and illustrated by prize-winning artists; some are the works of lesser known persons. Almost all of them are deeply expressive of national pride and national purpose.

In terms of setting, the Russian books show both fantasy in their rich and poetic folk tales and reality in their sober descriptions of the everyday home life among the Russian people. Most of the activity takes place with a rural background, although some stories are set in small towns and a few in the great cities of Moscow and Leningrad. A very beautiful book illustrated by the well-known Russian artist, Yuri Vasnetsov, depicts rural Russia in both summer and winter dress. Masses of blue and white and pink flowers, heavily laden fruit trees, and a warm orange sun herald the summer; an awesome white snow blanket, along with billowing gray smoke from the chimneys of small wooden cottages, remind one of winter's hardships. Entitled *Ladushki: Russian Folk Rhymes and Tales for Little Ones* (1971), the book contains sprightly and joyous fantasies of human and animal life.

The Chinese books are primarily realistic, depicting settings close to the home of the child. The home is usually in a rural area, as in Ching-yun's (1966) *Flowers in Full Bloom*. In this book, the everyday activities of the household are described: mending the fishing net, sharpening the sickles, washing the clothes by the river, planting the seedlings in the paddy fields, digging up lotus roots at the lotus pond. The activities are described with an emphasis on the dignity and the importance of each task, and the child learns something of the nature of the task and its relation to the social needs of the society.

The actors in Russian stories are human beings, sometimes a familiar farm animal, and sometimes supernatural beings—fairy swan princesses and the like. The emphasis is primarily on the human beings and on relationships between the child and his family. In a number of books parents endeavor to explain their own social values to children so that children will understand their sensibleness and their usefulness. Parents also discuss the problems which they themselves have faced in living up to these values, so that children will be aware of pitfalls and set backs. A conscious effort is made then at communication between the older and younger generation, to avoid a generation gap. An example of this approach is Raskin's (1968) *When Daddy Was a Little Boy*. The author describes his own childhood—he tells about his life in the small town of Pavlovo-Posad, of his relationships with his parents, of the mistakes he made in his youth (mistakes of greed, pride, and disobedience). The first story, for example, tells of the time Daddy is given a present of a beautiful, big ball from Moscow. No one in his little town has ever seen such a lovely and colorful ball. Children come from all over his neighborhood to admire it, and they ask Daddy if they too may play with it. Daddy says *no* over and over again; he will not let others even touch the ball. The boys call him "greedy," but Daddy doesn't care. In the end the ball bursts. Daddy is broken-hearted and ashamed. He is punished by his parents for his selfishness and his pride.

Actors in the Chinese books are usually humans, the child and his family, seen at home or at school or at work in the fields. Children work with adult zeal in preparation for adult tasks. An example is Fu-hsing's (1965) *Hunting with Grandad* in which a child accompanies his grandfather on an expedition for lynx, squirrel, and bear. The young boy shows courage and cleverness in the intricate task of killing a bear. His grandfather praises him for his fine work and tells him that he is a worthy son of his Olunchun ancestors—thus bringing into focus a feeling of tradition and community life.

As for the presentation of needs, Russian books show a whole range of human concerns. Needs for safety and love predominate in the folk tales, need for achievement—particularly as related to the welfare of the nation—predominate in the realistic stories. In Agurova's (1961) *Merry Rhymes for Little Ones*, a variation of Mother Goose, the first set of verses, under a general heading of "Labour," concerns the achievement of workers. The last verse in this set admonishes the child, once he has begun a task, never to leave it until he has completed it. For labor, great or small, should be done well, or not at all.

The principal need in Chinese books is for achievement and strength. Books, such as Yi's (1966) *I Am on Duty Today*, tell of the little girl who gets up happily with the sunrise and goes off to school. While there she performs the daily chores: changes water in the goldfish bowl, arranges the chairs, tidies the book shelf, and puts toys in order so as to have everything ready for class to begin. She tackles her duties eagerly and systematically. Though a child, she assumes adult-type responsibility and behavior patterns.

In fairy tales, needs are satisfied through a variety of magical means, but in realistic Russian and Chinese stories needs are satisfied by working for the good of the country. Political, economic, educational, and familial institutions are interrelated in their efforts to achieve national goals. The emphasis is on rational, group-oriented work, and also on conformity: the actor is told explicitly what is good and what is bad behavior and is cautioned to adhere to the former.

In Russian books, good behavior for children involves keeping clean and neat, working at school and at home, protecting the weak, and being brave. Barto (1968) a leading contemporary writer for children, in *The Bad Little Bear Cub: A Story for Children, Young and Old*, anthropomorphizes bad children in this tale of a bear-cub who grabs his food, eats with dirty paws, is noisy, goes ahead of older bears, robs birds' nests, and fights in public places. The result: a home life torn by family quarrels as parents try to cope with the child's unseemly behavior.

In Chinese books, exemplary behavior for children lies most often in selfless devotion to the country. There are a number of biographies of children who have shown such devotion in small and in large ways; one is a biography of Liu Hu-lan, a revolutionary heroine during the Chinese People's War of Liberation (1945–49). Born in 1932, Hu-lan became active in revolutionary work by the age of 13, when she led the women of her village in giving aid to the battlefront. In 1947 she was captured by the reactionary Kuomintang army and was killed. This particular book by Li (1966) *Stories from Liu Hu-lan's Childhood*, concerns her activity when she was a little child and aided a Chinese soldier in the bitter period of the War of Resistance against Japan (1937–45). Through her care, along with that of other villagers, the wounded soldier recovered quickly and was able to return to the battlefront.

Are satisfactions obtained in these Russian and Chinese books? They are certainly not obtained in the happy-go-lucky fashion of American children's books. They are, furthermore, not obtained for the individual as such: they are obtained for the group. The child actor helps out in the nursery school for the good of all the children. The adolescent or adult actor dies in the revolution for the good of the nation (and his noble image remains in the hearts of his countrymen). Actors' images of themselves or of other people are positive in the books if they have worked for the good of the country, negative if they have shirked somehow in this duty. View of the world focuses on a view of the nation, determined and strong, confident of its future.

A positive view of the nation is seen in the Russian children's book of poems, *My Friend*, by the highly praised contemporary poet Mikhalkov (1960). One poem in particular, titled "Successors," links the activity of children and of adults in a statement of national purpose. It tells of an incident when busy adults from several walks of life—miners, musicians, physicians, generals—are driving their cars to important places. They have to stop to allow a group of children to cross the street, and instead of being annoyed at the delay, they look with pride at these children. These are the future defenders of the Soviet cause, the future workers and makers of laws. "Worthy successors," says the traffic militiaman who crosses them. "The strength of the nation," says the professor. "Glory," thinks the general with satisfaction.

A Chinese book which shows positive view of the spirit of the people and the richness of the environment is Chi-Kuei's (1965) *Hello! Hello! Are You There?* In this book two children, former neighbors who now live in different parts of China, call on the telephone and compare notes. Fang Fang now lives in north China. He describes to Sa Sa the cold, his ice-skating activities after school, his father's work as a woodcutter in the thick north woods. Sa Sa, now living in south China, explains that it is quite warm where she lives. She and her friends play in water; her father is a rubber tapper on a rubber plantation. Fang Fang comments that it is wonderful how fathers and uncles, from the north to the south, do not mind either cold or heat when they are working hard for socialist construction. Sa Sa replies by saying that though north and south are very different, they are in their own ways rich and beautiful. Both Russian and Chinese books carry a message of pride in the nation, of confidence and hope for the nation's future.

These politically oriented modern Russian and Chinese books show a limited number of settings and a limited number of actors, who are nationalists first and individuals second. Needs shown are group needs, and rewards obtained—in the form of national strength—are group rewards. The books display elements of didacticism and restricted focus found in Early American books, which can be contrasted with the relative spontaneity and breadth of modern American books discussed previously. Their purposes are different and they are certain to produce different responses from the child who reads and who interacts with them.

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